

A HISTORY OF BANDS IN MARQUETTE, MICHIGAN,
1866-1930

BY

JERROLD M. MICHAELSON

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This dissertation is dedicated to Kirsten,
for having the perseverance to see the study to
its conclusion.

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Abstract of Dissertation Presented to the Graduate Council
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By

Jerrold M. Michaelson

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Chairman: Dr. Albert Smith

Cochairman: Dr. David Z. Kushner

Major Department: Instructional Leadership and Support

The major purpose of the study was to provide a
written history of all bands in Marquette, Michigan,
1866-1930.

Throughout the dissertation the following research
questions were answered.

1. What bands were organized in Marquette, Michigan,
during the period 1866-1930?
2. What was the instrumentation of the Marquette
bands?
3. For what functions did the bands perform?
4. What compositions did the bands perform?

Within the study a listing of the bands' musical programs
and places of performance was included. Photographs of
several bands were also included in the study.

The method was one of historical analysis of primary/secondary literature and research documents. The Mining Journal (Marquette, Michigan) was the major source for the study.

The data were collected by (1) a methodical search through the local newspaper, The Mining Journal (1845-1930); (2) an analysis of photographs of several Marquette bands during the period 1866-1930; and (3) a survey of local historical books, magazines and documents.

The study consisted of (1) a review of significant historical literature on the city of Marquette; (2) an historical account of the United States' band movement; and (3) a chronological documentation of the bands that were organized in Marquette during the period 1866-1930, the functions for which the Marquette bands performed, the instrumentation of the Marquette bands, and the music performed by the bands.

The study revealed that Marquette had a rich band history 1866-1930. The twenty bands that were organized in Marquette during the studied period fulfilled a need in the community life of the residents by (1) providing musical entertainment before the invention of the phonograph or radio; (2) providing entertainment for visitors to Marquette; (3) providing winter entertainment for the residents; and (4) performing music for social events, excursions, and municipal celebrations and/or parades. The

findings of the study further supported the theory by Goldman that the development of the band in the United States proceeded along roughly parallel lines, in that the Marquette bands were influenced by the large city bands' functions, instrumentation and performed music.

CHAPTER I INTRODUCTION

Statement of the Problem

The major purpose of the study was to provide a written history of all bands in Marquette, Michigan, from the first appearance of the German Silver Cornet Band in 1866 through the end of 1930. An anticipated goal was to establish an overview of the first sixty-four years in which Marquette was a part of the national band movement. A study of sixty-four years (1866-1930) was undertaken because the national band movement and the Marquette band movement declined about the year 1930. The study established a parallel between the national band development and the Marquette band development. The overview of the first sixty-four years showed that the status of bands in Marquette improved to about 1900, then declined to near extinction by 1930.

Throughout the dissertation there was an attempt to answer the following questions:

1. What bands were organized in Marquette, Michigan, during the period 1866-1930?
2. What was the instrumentation of the Marquette bands?
3. For what functions did the bands perform?

4. What compositions (or composition types) did the bands perform?

A detailed listing of each band's musical programs and places of performance was developed. Photographs of several bands (when available) were collected and presented in this study.

Lastly, a summary of implications to the historical significance of the Marquette bands and the national band movement concluded the research. A comprehensive bibliography was included.

Need for the Study

The Upper Peninsula of Michigan has a rich band history. At the present many Upper Peninsula communities have "city bands" that evolved from the national development of bands after the Civil War and/or from the ethnic bands of the late nineteenth century.

There were very few regional historical publications that included information on Marquette bands. A lack of available data on bands in these publications pointed to a primary need for tracing the development of the Marquette bands during the period 1866-1930. Another need for the study was to provide a historical account of the Marquette bands, since at present none exists. A historical study on the Marquette bands would eliminate the possibility of lost or damaged records.

A secondary need for the present research was to compile and disseminate material on the history of the Marquette bands. The study would provide information on the bands' significance to local history. In addition, with the recent interest in pluralistic methods of educational planning, such a study would assist the historian/educator in establishing a framework for a local music history and study.

Definitions

For purposes of this research the following definitions were used.

Ensembles:

- ✓ Band: any ensemble of wind and/or percussion players.
- ✓ Drum Corps: an ensemble consisting of parade drums (field drums), bass drums and cymbals. The ensemble was used primarily for drill purposes.
- Orchestra: an ensemble consisting of string instruments, winds and percussion.

Performance Media:

- Concert: a program of vocal or instrumental music, usually one in which a number of musicians perform together.
- ✓ Open-Air Concert: a concert performed in the outdoors, usually from a bandstand or hotel balcony.
- Dance: a party to which people come to dance.
- Ball: a formal social dance.

Grand Ball: a formal social dance usually more lofty and dignified than a ball.

Masquerade Ball: a formal social dance at which masks and fancy costumes or disguises are worn.

Parade: any organized procession or march.

Limitations

The present study utilized the following limitations:

1. Only community bands in the city of Marquette were studied.
2. Community bands used for any purpose (dances, parades, concerts, picnics, etc.) were researched.
3. Public, private or parochial school bands were not included in this study.
4. The research was inclusive of Marquette, Michigan, only.

Methodology

For purposes of the research the following procedure in the collation and development of materials was utilized.

The method was one of historical analysis of primary/secondary literature and research documents.

Data Sources

The Mining Journal (Marquette, Michigan) was the major source for this study. The Mining Journal had predecessors to 1846 and has been published as The Mining Journal since 1868. The complete files of The Mining Journal were located in the Peter White Public Library, Marquette, Michigan, and in the Longyear Research Library of the Marquette Historical Society.

Other available sources were:

"Historical Highlights," a series of four hundred twenty-seven radio manuscripts (1956-1962) on Marquette history.

Photographs of Marquette bands were available at the Marquette Historical Society.

A historical dissertation by Payne entitled "History of the Platform in Marquette"¹ was used to compile local historical sources.

Marquette City Directories 1866-1930 were consulted.

Listings of public holidays were used to identify international events peculiar to the Upper Peninsula.

Historical accounts of the national band movement were studied to complete a portion of the literature review.

¹Sarah L. Payne. "History of the Platform in Marquette" (Doctoral Dissertation, Wayne State University, 1977).

Marquette historical material (books, articles and other documents) were studied to provide a local historical basis for the literature review.

Collection of Data

The collection of data was accomplished by a methodical search through the local newspaper, The Mining Journal. For purposes of this study only the years 1845-1930 were searched for data on the Marquette bands. There was also an analysis of several photographs of Marquette's bands and a survey of local historical books, magazines and documents. The historical material was available in the Marquette public library, the Peter White Library, the Marquette Historical Society, and the Northern Michigan University Library, Marquette, Michigan. The search, collation, and analysis of material was conducted from June 1980 to June 1981.

Analysis of Data

From the number of organized Marquette bands, the instrumentation of the bands, the functions for which the bands performed and the compositions the bands played, there was an analysis of how and why Marquette participated in the national band movement.

Organization of the Remaining Chapters

Chapter II contains a review of significant literature on the City of Marquette, including important events leading to the establishment of the city and its bands. This chapter also includes a brief historical account of the major source of the study, The Mining Journal. This account is presented because The Mining Journal was important in the historical documentation of the events in Marquette. The chapter concludes with an historical account of the United States' band movement. This account is necessary in order to establish a parallel between the Marquette and national band movements.

Chapters III, IV, V, and VI constitute a documentation of the Marquette bands' functions, instrumentation, music selections, and related information. In each chapter the research questions as listed in the Statement of the Problem are utilized to determine the overall results.

Chapter VII discusses the implications of the present findings in relation to the theoretical position previously espoused in the Review of the Literature and Research. Practical implications and suggestions for additional research are cited. An appendix in which dances (and/or dance compositions) are defined is included, along with a comprehensive bibliography.

CHAPTER II
REVIEW OF THE LITERATURE AND RESEARCH

A History of Marquette to 1930

The first white men to reach Michigan were French explorers from Canada in 1618-1619.¹ Forty years later the prospects of a water passage to the Pacific Ocean, wealth, fur trading, copper mining, and political combination of North America inspired additional exploration.²

In 1668 Father Jacques Marquette, the Jesuit missionary and explorer, traveled along the south shore of Lake Superior to the Apostle Islands, but did not stop in the Marquette area.³ Almost two hundred years later a settlement on the shore of Lake Superior became the city of Marquette.

The Chippewa Indian title to the Upper Peninsula was liquidated in 1842 following which the United States government made mineralogical, topographical and linear surveys. The information gathered in these surveys was

¹Richard F. O'Dell, "Michigan, The Road Toward 1976," The Mining Journal, Bicentennial Edition, July 1, 1976, p. 1.

²Ibid.

³"Reminiscences of Early Settlement," History of the Upper Peninsula of Michigan (Chicago: The Western Historical Company, 1883), p. 382.

an important factor in the opening and settlement of the peninsula. In 1844 prospectors "swarmed" into the area and in 1846 the Negaunee-Ishpeming iron range was established.¹

The origin of Marquette was described by Guilford as a by-product of the Upper Peninsula mining interests.² In 1849 Amos Harlow, Peter White and other settlers from Worcester, Massachusetts, arrived at the present site of Marquette for the purpose of establishing an iron forge on the shore of Lake Superior.³ The iron ore for the forge was brought down from the Negaunee-Ishpeming iron range, twelve miles west of Marquette.

Transportation played an important role in the development of the iron industry and the City of Marquette. In 1852 the United States Congress gave the state of Michigan 750,000 acres of public land to construct a canal between Lake Superior and Lake Huron.⁴ The canal was

¹L. A. Chase, "City of Marquette," Marquette, The Queen City of Northern Michigan (Marquette, Michigan: Guelff Printers, 1924), p. 1.

²Dave Guilford, "History of Marquette County," The Mining Journal, Bicentennial Edition, July 1, 1976, p. C-1.

³Richard F. O'Dell, "Michigan, The Road Toward 1976," p. B-8.

⁴"Public Works," History of the Upper Peninsula of Michigan, p. 422.

completed in 1857, enabling iron ore shipment from Marquette through the Great Lakes.¹

In 1857 the first Upper Peninsula railroad, between the Negaunee-Ishpeming iron ore field and the Marquette ore docks, was opened.² This railroad replaced the wagon transportation that had transported iron ore since 1846.

The unincorporated settlement of Marquette, often called "Worcester" or "Carp River," went through two stages of municipal growth during the period 1859-1871. The stages consisted of (1) becoming an incorporated village in 1859 and (2) becoming a city in 1871.³

In 1868 a fire destroyed the heart of the Marquette business section, the railroad depot and stores, and the downtown ore docks.⁴ As a result, many records of early settlers and events were lost.

The rebuilding process began with many citizens arguing the need of a water supply other than Lake Superior. Consequently, Marquette established and maintained a waterworks in 1869. Also in 1869, gas lighting was first used in the city.⁵

¹"History of Marquette," The Mining Journal, Centennial Edition, May 10, 1949, p. 12.

²L. A. Chase, "City of Marquette," p. 2.

³L. A. Chase, "Marquette History," The Mining Journal, Centennial Edition, May 10, 1949, p. 1.

⁴Ibid.

⁵Ibid.

Other significant events important to the growth of Marquette included the building of a harbor lighthouse (1853), the establishment of a United States government land office (1857), the building of a Michigan Branch Prison in the city of Marquette (1888), the construction of a hydroelectric plant (1889), the establishment of a Coast Guard life-saving station (1891), and the founding of an Upper Peninsula university, Northern State Normal School (later changed to Northern Michigan University).¹ Local historian L. A. Chase stated that Marquette's growth was similar to other small American communities in the late nineteenth century.²

After the turn of the century the city charter was established (1917), as Marquette enjoyed increased activity in the mining industry. The peak mine employment of 11,953 men was reached in the 1920's. In the 1920's there were over forty mining companies in the Upper Peninsula.

A History of the Marquette Mining Journal

The Mining Journal, the oldest Upper Peninsula newspaper, played an important role in Marquette's history.³

¹L. A. Chase, "City of Marquette," pp. 3-8.

²Richard F. O'Dell, "Michigan, The Road Toward 1976," p. B-12.

³Betty Lou Kitzman, "The Mining Journal," The Mining Journal, Bicentennial Edition, July 1, 1976, p. C-3.

The Mining Journal was the major Marquette source of national, regional and local news, thus was extremely important for the documentation of local history.

Early in The Mining Journal's history the paper became known as the "greatest industrial paper in the peninsula."¹ The Mining Journal supported the mining industry, as well as community functions and events. The paper grew from a small sheet, published weekly in summer and monthly in winter, to its present size, a circulation of 80,000.

The predecessor to this paper, The Lake Superior News, in Sault Ste. Marie, Michigan, was purchased by Henry Chase and E. D. Burr, who moved the paper to Marquette in 1845.² The paper's plant was located in the basement of a big boarding house, on the site of the present Union National Bank.³

From 1845 to 1860 there were several editors, who did much of the paper's work themselves. These editors included George Watson, the first editor, and succeeding

¹Betty Lou Kitzman, "The Mining Journal," p. C-3.

²"The Press," History of the Upper Peninsula of Michigan (Chicago: The Western Historical Co., 1883), p. 426.

³Kitzman, "The Mining Journal," p. C-22.

editors Judd, Isham, Ball, Campbell, Banfield and, in 1860, Charles Earle.¹

The paper was destroyed in the Marquette fire of 1868 and was inactive for six months. After the six months, A. P. Swineford, owner of a Negaunee newspaper, Mining and Manufacturing News, moved his newspaper plant to the Marquette area and reestablished a Marquette paper.² The Mining Journal name was first used in early 1869. The Mining Journal became a daily in 1884, at which time Swineford added the AP wire service.

Swineford, an opinionated editor, was twice elected mayor of Marquette, was elected to the Michigan legislature, and was appointed Governor of the Alaskan Territory. In 1889 Swineford sold The Mining Journal to J. M. Longyear, who remained editor until 1899.³

J. M. Longyear was succeeded as owner/editor by James Russell. Mr. Russell and his family believed in community involvement and later purchased WDMJ Radio in 1931, and established WDMJ-TV in 1956. The Mining Journal remained in the Russell family until 1965, when

¹"The Press," History of the Upper Peninsula of Michigan, p. 426.

²Betty Lou Kitzman, "The Mining Journal," p. C-22.

³Ibid.

it was sold to the Panax Corporation of East Lansing, Michigan.¹

The Mining Journal is currently published daily except for Sundays and legal holidays, and is especially devoted to Upper Peninsula interests.

A History of American Bands:
Post-Civil War to 1930

The period of band history after the Civil War was described by Bryant as the "Golden Age of American Bands."² During the period post-Civil War to 1930, numerous professional touring bands and local bands had opportunities to perform concerts, provide music for dances, and play for other social activities. The outdoor band concert became a regular summer activity in many communities. Bryant also stated that amateur bands were formed by municipal groups, manufacturing companies, colleges, and universities.³

A foundation for American bands was laid by Monsieur Antoine Jullien in a series of concerts 1853-54.⁴

¹Betty Lou Kitzman, "The Mining Journal," p. C-22.

²Carolyn Bryant, And the Band Played On (Washington, D.C.: Smithsonian Institution Press, 1975), p. 21.

³Ibid.

⁴H. W. Schwartz, Bands of America (Garden City, New York: Doubleday and Company, Inc., 1957), p. 16.

Monsieur Jullien, the son of a French bandmaster, moved to New York in 1853 with forty musicians and a large music library. The bandmaster soon augmented his ensemble to a total of one hundred musicians (selecting many European players who fled central Europe during the revolution of 1848), started a publicity campaign and performed a financially profitable series of concerts.¹ In 1854 Jullien returned to Europe where he eventually went bankrupt, became mentally ill and died in an insane asylum (1860).²

Jullien's successful series of concerts aroused considerable interest among the public due to his excellence of performance, programming of American music, and "dazzling" showmanship.³ Antoine Jullien influenced Patrick Gilmore, who by 1860 had organized his own professional band.⁴

Patrick Gilmore: "Father of the American Band"

During the period 1860-1890 Patrick Gilmore had become known as the "Father of the American Band." Having

¹H. W. Schwartz, Bands of America, p. 29.

²Ibid.

³Theodore M. McCarty, editor, "The Band: Past, Present and Future," Music Journal (Special Edition on American Music, 1973), p. 5.

⁴Schwartz, Bands of America, p. 30.

gained recognition as a cornet soloist and director of several Boston area bands, Gilmore attracted many excellent musicians to his bands.¹ His major undertaking had become the organization of mammoth music festivals. The first mammoth festival, a five-day National Peace Jubilee (Boston, 1869), consisted of over 10,000 musicians performing in orchestras, choruses and bands.² The festival reportedly drew adverse criticism, but Dwight wrote that the more usual opinion was that the festival provided numerous persons with a new belief in music.³

Gilmore also organized and staged a World Peace Jubilee in 1872, which used a larger number of musicians than the National Peace Jubilee.⁴ For the Jubilee Gilmore imported bands from Europe and performed for an audience of 100,000 people. In a special edition of the Music Journal, McCarty reported that Gilmore's National Peace Jubilee lasted eighteen days, netted Gilmore two gold medals and \$50,000.⁵

For the next twenty years Gilmore led the famous 22nd Regiment Band of New York and completed numerous

¹Carolyn Bryant, And the Band Played On, p. 27.

²Ibid.

³John S. Dwight, Dwight's Journal of Music, July 3, 1869, p. 63.

⁴Theodore McCarty, editor, "The Band. . .", p. 5.

⁵Ibid.

tours of America and Europe. The 22nd Regiment Band contributed to the national band movement in regards to instrumentation, performance excellence, and repertoire. The band (and Gilmore) influenced many late nineteenth century band directors, including John Philip Sousa. Patrick Gilmore died in 1892.¹

John Philip Sousa

Goldman, in The Concert Band, reported that "The real successor of Gilmore in popularity and accomplishment was, of course, John Philip Sousa. . . ." ² In 1880 Sousa, at age twenty-six, was appointed director of the Marine Corps Band. He retained the position for twelve years, during which he built the group into an expert ensemble, composed new music, and participated in numerous tours. ³ In a Harper's Weekly article, Mead commented that the Sousa band ". . . deserves mention as a well-drilled and well-worked company of skillful performers." ⁴ In 1892 Sousa left the Marine Corps Band to form his own band. ⁵

¹Richard Franko Goldman, The Concert Band (New York: Rinehart and Company, Inc., 1946), p. 58.

²Ibid., pp. 58-59.

³Carolyn Bryant, And the Band Played On, pp. 29-30.

⁴Leon Mead, "The Military Bands. . . ," p. 785.

⁵H. W. Schwartz, Bands of America, p. 147.

Sousa's new band, which was an immediate success, originally consisted of forty-nine players, who were auditioned personally by Sousa.¹ The conductor's musical concept (of the new band) stemmed from his thought that a band was more versatile than a symphony orchestra.² Sousa preferred and expected a refined orchestral sound; i.e., the band's reed players changed from stiff military reeds to delicate types common in orchestras; brass players were instructed to play sensitively, not just to blow as hard as they could.³ The Sousa band, which varied in size during the period 1892-1924, continued the band accomplishments of his predecessor, Patrick Gilmore.

Following the Spanish-American War, the Sousa band toured many states and on one occasion even marched in a parade. Rarely did the new Sousa band march, as Sousa preferred the concert stage. Sousa's band was the first concert band to achieve total financial independence.⁴ The success of Sousa and his band was mentioned in many documents, e.g. Goldman states that ". . . it is probable that no musical organization in history was known to as

¹Richard Franko Goldman, The Concert Band, p. 59.

²Paul E. Bierley, John Philip Sousa, an American Phenomenon (Englewood Cliffs, N.J.: Prentice-Hall, 1973), p. 145.

³Theodore McCarty, "The Band. . . ," p. 6.

⁴Ibid.

many people, or held in greater popular affection, than this great American concert band."¹

Other important bands and/or bandmasters that deserved mention in the band movement between the Civil War and 1930 included D. W. Reeves, who developed an excellent marching band, Alessandro Liberati, who became famous for his circus bands, Frederick Innes, trombonist/director of several bands, and Giuseppe Creatore, the leader of one of the first Italian bands in the United States.

The years 1867-1930 were filled with intensive band activity. Mead stated that there were in 1889 over 10,000 military bands in the United States.² Mead also reported that virtually every city or town had a band that performed many functions. In the smaller cities the band averaged twenty-five men each, while in small rural towns the band numbered from twelve to eighteen members.³ By the year 1900 the number of United States' bands had doubled, but had begun to decline after 1910. Schwartz stated that 1910 was ". . .the peak of prestige and popularity of the concert band."⁴

¹Richard Franko Goldman, The Concert Band, p. 61.

²Leon Mead, "The Military Bands. . .," p. 785.

³Ibid.

The amateur or professional town bands paved the way for the introduction of public school bands. The school bands gained in number as civic and professional bands had begun to decline. By 1930 the professional big bands, the public school bands and numerous jazz bands had replaced the town bands as the major entertainment function for the community.

The Bands' Functions

In the early 1860's brass bands were very popular; as a result, many Civil War bands were predominately brass. The function of the Civil War band consisted of performing for the armies (on the march), playing serenades at the evening's encampments for the officers and men, serving as medics during the battles, and playing for ceremonies or dress parades.¹

After the Civil War the bands' popularity had increased, due primarily to the fact that radio and phonograph had not become widespread. The bands' function was providing music for concerts (indoor and outdoor), dances, parades, picnics, and other social activities. Mead commented that the bands of 1889 dispensed both the popular and higher class music of the day.² Mead also stated

¹Carolyn Bryant, And the Band Played On, p. 16.

²Leon Mead, "The Military Bands. . .," p. 785.

that the bands served a necessary educational function, in that "they provided music to remote sections, where the inhabitants were unable to hear them at first hand, and without their local band, they would perhaps never hear them at all."¹

Many of the professional bands from 1870 through the 1920's brought concerts to new heights of popularity in America. Major bandmasters formed independent bands that played primarily concerts and an occasional parade. Patrick Gilmore's and John Philip Sousa's bands toured extensively in the United States and Europe, performing concerts designed to entertain. Sousa was reported to have commented that his function was to give the public what it wanted.²

Summary

The local and professional bands' function during the period 1867-1930 underwent substantial change. The early bands provided a service function, performing for a variety of social and public activities, and/or existed to serve military purposes. The bands were also conspicuous features of public parades and processional events.

¹Leon Mead, "The Military Bands. . .," p. 785.

²Richard Franko Goldman, Bands of America, p. 60.

In contrast, the bands after the turn of the century to the 1930's provided entertainment in the form of concerts. Although the bands occasionally marched in parades, the concert had become its major function.

Instrumentation

In 1889 most cities and towns had one or more bands. The smaller city band averaged twenty-five men each, while the country towns' bands numbered from twelve to eighteen players.¹ The large city bands usually had forty to fifty members. The average band instrumentation (in 1889) was as follows:²

one piccolo	three trombones or tenor horns
one E ^b clarinet	two baritones
four B ^b clarinets	two tubas
two E ^b cornets	one small drum (snare)
four B ^b cornets	one bass drum
two alto horns	one cymbal player

Most of the American bands used the instrumentation as previously discussed; however, the large city bands commonly added several other instruments. The large city bands augmented their instrumentation with the following: double reeds (oboe, English horn, bassoon), alto clarinets, saxophones, trumpets, euphoniums, timpani, and additional numbers of the other instruments.³

¹Leon Mead, "The Military Bands. . .," p. 785.

²Ibid., p. 786.

³Ibid., p. 785.

Patrick Gilmore was known for his experimentation ✓
with different instrument groupings. In 1878 Gilmore's
22nd Regiment Band of New York had the following instru-
mentation:¹

two piccolos	two bassoons
two flutes	one contra-bassoon
two oboes	one E ^b soprano cornet
one A ^b sopranino clarinet	four B ^b cornets
three E ^b soprano clarinets	two trumpets
sixteen B ^b clarinets	two fluegelhorns
one alto clarinet	four French horns
one bass clarinet	two E ^b alto horns
one soprano saxophone	two B ^b tenor horns
one alto saxophone	two euphoniums
one tenor saxophone	three trombones
one bass saxophone	five bombardons (basses)
four percussion players	

Gilmore's Band varied in size and instrumentation considerably during the time he presided over the band. In 1889 the band's instrumentation included the antonionophone, the surrasophone, the helicon tuba, the orpheon, and the euphonium-trombone.² Gilmore, for all of his experimentation, had established the concert band in the United States.

When the function of the band changed from a marching band to a concert band medium (about 1900), the instrumentation was also altered. The professional bands that were directed by John Philip Sousa had the following instrumentation:

¹Richard Franko Goldman, The Concert Band, p. 58.

²Leon Mead, "The Military Bands. . .," p. 785.

Sousa's first band¹
(49 players)

two flutes
two oboes
two E^b clarinets
fourteen B^b clarinets
one alto clarinet
one bass clarinet
two bassoons
three saxophones
four cornets
two trumpets
four French horns
three trombones
two euphoniums
four basses
three percussion players

Sousa's last band²
(75 players)

six flutes and piccolo
two oboes
one English horn
twenty-six B^b clarinets
one alto clarinet
two bass clarinets
two bassoons
four alto saxophones
two tenor saxophones
one baritone saxophone
one bass saxophone
six cornets
two trumpets
four French horns
four trombones
two euphoniums
six basses (sousaphones)
three percussion

Percentages of Instrument Families

The percentage of instrument families in the band was determined by the band's function; i.e., a band used primarily for marching had more brass, a concert band had more woodwinds.

The 1878 concert band of Patrick Gilmore used approximately fifty-three percent woodwinds, forty-one percent brass and six percent percussion. Gilmore's Band toured the United States and Europe, performing mainly concerts. In contrast, the average band of 1889 was composed of twenty-five percent woodwinds,

¹Richard Franko Goldman, The Concert Band, p. 59.

²Ibid., p. 60.

sixty-three percent brass, and twelve percent percussion. In general the average smaller city band was geared to perform at outdoor events (parades, outdoor concerts) and as a result had more brass.

The bands of John Philip Sousa extended the trend toward woodwinds. His earliest band (1898) consisted of fifty-five percent woodwinds, thirty-nine percent brass, and six percent percussion. His last band (1924) utilized sixty-four percent woodwinds, thirty-two percent brass, and four percent percussion. The percentage of woodwinds to brass greatly influenced the modern concert band's instrumentation.

Performed Music

The "Golden Age of American Bands" had become an era of experimentation. Many of the professional bands performed a variety of music designed to entertain audiences, while marching bands played only marches or spirited tunes.

On an American concert tour in 1853-54, Antoine Jullien, influenced by the internationally known P. T. Barnum, performed fantasies, popular pieces, quadrilles, waltzes, mazurkas, polkas, schottisches, tarantelles, galops and arrangements of classical pieces.¹ In

¹H. W. Schwartz, Bands of America, p. 24.

addition Jullien pleased his audiences with concerts devoted to national quadrilles (English, Irish, Scotch, French, Russian, Hungarian, Polish, etc.) or national airs.¹ Jullien the composer performed many of his own compositions on the concert tour, as well as selections by American composers such as William Henry Fry.²

During the period 1856-1882, Gilmore's 22nd Regiment Band performed arrangements of European composers such as Liszt, Mozart, Beethoven, Verdi, Rossini, and Wagner.³ In addition Gilmore programmed music based on the American folk tradition such as Old Dan Tucker, Oh! Susanna, and Nellie Was a Lady. Sacred and patriotic selections were also played on the Gilmore concerts. Compositions usually performed were Nearer My God to Thee, Abide with Me, Ave Maria, The Battle Hymn of the Republic, Columbia, the Gem of the Ocean, and The Star Spangled Banner.⁴

Other professional bands such as John Philip Sousa's Band performed a variety of marches (many composed by Sousa), arrangements of popular "airs" (Ta-ra-ra-boomdeay, Old Folks at Home, and After the Ball), as well as

¹H. W. Schwartz, Bands of America, p. 24.

²Ibid., p. 25.

³Theodore M. McCarty, editor, "The Band. . .," p. 5.

⁴H. W. Schwartz, Bands of America, p. 48.

transcriptions of the works of Wagner, Liszt, Beethoven, and Bach.¹ The Sousa concerts were performed to entertain the public and as McCarty states, "He did so not by being a missionary or apostle of good music, but by turning out colorful, superbly-performed concerts."²

Small city or town bands were influenced by the professional bands of Gilmore, Sousa and others. The town bands emulated the larger bands in regard to music programming. The local bands also played music appropriate to the ethnic make-up of their community; i.e., a band in the Upper Peninsula of Michigan might play Finnish folk songs because of the large number of Finnish immigrants.

The programming tendency in 1867-1930 influenced the public school band movement that began in the 1920's and had continued to the present. Bands in the public schools took over most of the functions that the city bands performed before the turn of the century.

Summary

Richard Franko Goldman, son of the famous conductor Edwin Franko Goldman, wrote that "the development of the band in the United States proceeded along roughly parallel

¹Theodore M. McCarty, editor, "The Band. . .," p. 6.

²Ibid.

lines."¹ The popularity of all American bands, local and professional, grew rapidly from 1867 to 1910, and declined until about 1930.

The band's function changed from a purely military or social mode to that of a refined concert ensemble. In the 1870's the band played for parades, excursions, and social events, but by 1900 usually performed only concerts.

The bands' instrumentation evolved from the brass bands of the 1860's to the predominately woodwind instrumentation of the later Sousa bands. Most of the smaller city bands followed the models set by the larger professional organizations.

In general the music played by bands developed from the performance of music for dance and/or parade to the intricate transcriptions, difficult marches and arrangements of popular tunes of the time (1930).

The bands of the discussed period filled a need in the musical life of the community by providing the only live music in places that could not maintain orchestras or other musical ensembles. The period 1867-1930 can accurately be described as "The Golden Age of the American Band."

¹Richard Franko Goldman, The Concert Band, p. 54.

Justification for the Present Research

The Upper Peninsula of Michigan played an important role in the growth of the state through its iron/copper mining industries, fishing businesses, and lumber concerns. The City of Marquette, the geographic and cultural center of the Upper Peninsula, had a strong tradition of support for the "arts." The city, with a current population of 25,000, had opera houses, auditoriums, bandshells, orchestras, and bands since the 1860's.

The weather conditions also induced the formation of bands in the 1800's. The winter residents, virtually cut off from highly populated areas, had to find methods of entertainment. In the summer months the Upper Peninsula became a recreational area for Lower Peninsula residents, also in need of entertainment. The need for major entertainment subsequently led to the formation of local bands.

Although there were many historical sources on Michigan, the Upper Peninsula, and the City of Marquette, little information on bands was located. Apparently bands played an important role in the community, performing for dances, picnics and public functions, but local historians had overlooked their importance.

There had been a recent upsurge of regional band histories, especially since the bicentennial, to determine the extent of the national band movement. The major

*That one
listed
in Bib.*

question of the majority of the studies was, How widespread was the band movement?

From the number of major documented performances by Marquette bands and the size and nature of the Marquette concert audience, there was reason to analyze and interpret why the Marquette area was conducive to the formation of bands. The reasons, as stated, formed the justification for the present research.

CHAPTER III
BANDS IN MARQUETTE (1866-1890)

Early Marquette Bands

The first indication of bands in Marquette was mentioned in a radio talk series (1956) by historian Kenyon Boyer.¹ An elderly resident of Marquette told Boyer that little music was present during the Civil War days. During 1866 a group of German settlers, of whom there were quite a few from pioneer days (1845-1865), formed the German Silver Cornet Band.² Boyer indicated that the group was funded by the village (Marquette) and rehearsed in a room of the old courthouse. The band practiced two or three times a week and consisted of ten musicians: four cornets, four bass horns, a bass drum and a snare drum. Boyer described the band's uniform as a dark blue coat with "fancy" braid across the front, with a Civil War-patterned cap.³ The band gave several concerts, one from Ripley's Rock (lower harbor--Marquette). The

¹Kenyon Boyer, "Early Bands in Marquette," from a radio series, Historical Highlights, Vol. IV, No. 72, 1952, p. 1.

²Ibid.

³Ibid.

Mining Journal editor reported that the shore was lined with people who enjoyed the "spectacle."¹

During the period 1867-1870 little band activity was noticed, but musical activity still played an important part of the community entertainment. Ensembles were formed to provide the residents and summer visitors with dance music. The instrumentation usually consisted of two violins, a bass viol and another instrument. The ensembles were called "bands" but were small orchestras. Performances were noted by Evan's Band, Rudel's Band and others.²

On January 11, 1870, a concert was given by the Gesang Verein.³ This concert consisted of vocal music accompanied by the Marquette Brass Band. The concert, although not well attended because of poor publicity, provided good singing and "exhilarating" instrumental playing.⁴ The Mining Journal reporter commented, ". . . the boys play well and we are pleased to see them reorganized and prospering. The fellow who can sling a drumstick with Spence has to get up early in the morning."⁵

¹"Concert," The Mining Journal, July 13, 1867, p. 8.

²Kenyon Boyer, "Early Bands in Marquette," p. 2.

³"Gesang Verein" is translated as a choral society.

⁴"German Gesang Verein," The Mining Journal, January 15, 1870, p. 3.

⁵Ibid.

Other bands were formed to provide entertainment during 1870. An advertisement for a Grand Masquerade Ball to be held at the Metropolitan Hotel on February 5, 1870, lists Whiteside's Band as providing dance music.¹ No other mention of this particular band was present. Bands of this type were formed on a "pick-up" basis and existed only a short time.

On July 4, 1872, as part of the Negaunee, Michigan, celebration, the Washington Mine Band performed in a parade and concert that ended with fireworks. Nitro-glycerine was used in lieu of a cannon. Swineford reported that the band played well for the occasion and was well respected in the community.²

Celebrations of holidays and special events in Marquette usually consisted of the organization of special trains to provide transportation to the city for the festivities. The Marquette, Houghton and Ontonagon Railroad provided the residents with special reduced fares for the trips. A train loop around Ishpeming, Negaunee and back to Marquette was occasionally used.³

¹Advertisement, The Mining Journal, February 5, 1870, p. 3.

²A. P. Swineford, "Negaunee Celebration," The Mining Journal, July 13, 1872, p. 1.

³Kenyon Boyer, "Summer Amusements," from a radio series, Historical Highlights, Vol. II, No. 39, 1950, p. 2.

One train excursion of July 4, 1874, was accompanied by a band known as the Marquette German Brass Band.¹ The band, under the direction of a Mr. Rudle, provided fine music, possessed gentlemanly bearing and reflected 'credit on the city of Marquette.² After the train had arrived at the depot, the band performed several selections after which they paraded through the city to the lake.³ At lakeside the band boarded the steamer Michigamme (and accompanying barge) for a trip to a nearby island. The band entertained the guests throughout the trip. Upon arrival at the island the band and guests refreshed themselves until time for the program. The band signaled the guests to the bandstand by playing the national air Hail Columbia. The remainder of the presentation consisted of patriotic speeches and musical selections from the band.⁴

Marquette (1870-1900) was known as a health resort, especially for sufferers of hayfever.⁵ Many tourists traveled to the city and stayed for one to two months. Many activities were available, including horse racing, camping, bicycling, dances, gambling houses, and band

¹"The Fourth," The Mining Journal, July 11, 1874, p. 5.

²Ibid.

³Ibid.

⁴Ibid.

⁵Kenyon Boyer, "Summer Amusements in the Old Days," p. 1.

concerts. In addition, instrumental concerts, cruises and dances were given on board visiting yachts.¹

In 1875 a company of the Michigan national guard called the Chasséurs gave a drill, ball and reception in recognition of Washington's Birthday.² The ball was held at the Cozzins Hotel, with music provided by the Marquette Band. In 1875 Marquette had two bands, but The Mining Journal editor suggested that another might be organized under the auspices of the national guard. The editor also stated that there were enough musicians in Marquette, and the Chasseurs should have a band of their own.³

The period 1876-1884 was somewhat bleak in regard to organized band activities. Bands usually played for dances of the local societies and were mentioned in newspaper articles on several occasions as performers of excellent music.

The Marquette Cornet Band

In early 1885 a cornet band began organizing. The citizens of Marquette were asked to "patronize" a dance

¹Kenyon Boyer, "Summer Amusements in the Old Days," p. 4.

²"Marquette Chasseurs," The Mining Journal, February 27, 1875, p. 8.

³The Mining Journal, March 6, 1875, p. 8.

given by the Marquette Cornet Band. On February 3, 1885, the band members reportedly owed \$227 for instruments and wanted to pay for them by the end of the winter.¹

During the month of January, 1885, a Mr. Crim, manager of the band, made arrangements with the Marquette Railroad to charter a special train to allow as many people as possible to attend the benefit dance.² The band was well on its way to paying its bills and becoming an established part of the community.

In February the Marquette Cornet Band was engaged to play for the German Aid Society's Masquerade Ball on February 17, 1885.³ On February 9 the Mather Hall, which was to house the dance, was destroyed by fire.⁴ The German Aid Society made arrangements to transfer the ball to Cole's Hall and asked the Marquette Cornet Band to advertise the change. The band hired a team of horses and a sleigh and paraded all over the city, playing as they went. While playing a selection in front of a local drugstore, one of the horses dropped dead. Boyer reported that the town "wits" immediately yelled out that the

¹"Dance Given," The Mining Journal, January 17, 1885, p. 1.

²The Mining Journal, January 31, 1885, p. 1.

³"German Aid Society," The Mining Journal, January 24, 1885, p. 1.

⁴"Mather Hall Fire," The Mining Journal, February 14, 1885, p. 1.

poor music was more than the horse could stand.¹ At a band rehearsal on February 19, 1885, the members were presented with a bill for \$150, "the amount due the owners of the horse which died on the occasion of the band's last appearance on the streets."² Considerable discussion ensued over the advisability of allowing the amount billed. The band decided to return the bill to Martin Foard (horse owner) and moved: "that hereafter when the band has occasion to appear on the street, the members will be expected to walk or 'chip in' and hire a team of oxen."³ The band was at this time in good financial shape; the members were rehearsing two or three times each week and were expected to perform excellent concerts in the summer of 1885.⁴

In late spring and summer of 1885 the Marquette Cornet Band enjoyed an active performance schedule. On May 19, 1885, Marquette residents, accompanied by the band, met at the train depot to welcome the newly appointed governor of the Alaska Territory, A. P. Swineford.

¹Kenyon Boyer, "Early Bands in Marquette," p. 4.

²The Mining Journal, February 21, 1885, p. 1.

³Ibid.

⁴Ibid.

Swineford was a senior editor of The Mining Journal and a resident of Marquette prior to his appointment.¹

"Decoration Day," May 30, 1885, was an excellent opportunity for the band to display some of its talents. The Marquette Cornet Band led the procession through the city, performed several patriotic selections, and ended with the national air, Hail Columbia.²

The Marquette Cornet Band had some competition during the summer of 1885.³ The Clifton Hotel had negotiated and hired the Chequamegon orchestra and band to do a series of outdoor concerts. The Chequamegon band was made up of several University of Michigan students who spent about a month in the Marquette area that summer.⁴

One of the outdoor concerts (July 4, 1885) featured the Chequamegon orchestra and band. Although no specific titles of selections were listed in a Mining Journal article, the program consisted of several band compositions including a piccolo solo, a cornet solo, and a clarinet solo, all accompanied by the band.⁵ The last

¹"Arrival of the Governor," The Mining Journal, May 23, 1885, p. 1.

²"Lovingly Remembered," The Mining Journal, June 6, 1885, p. 8.

³Kenyon Boyer, "Early Bands in Marquette," p. 4.

⁴"Our Summer Attractions," The Mining Journal, June 13, 1885, p. 8.

⁵"Chequamegons," The Mining Journal, July 4, 1885, p. 8.

outdoor concert was attended by over one thousand Marquette residents and was well received.¹

A comment about the Marquette Cornet Band appeared in an article of The Mining Journal on June 28, 1885. Four bands including the Calumet City Band, Ishpeming City Band, Negaunee City Band and the Marquette Cornet Band performed at the festivities surrounding the Anniversary of the Odd Fellows Day. All bands participated in a parade followed by a short concert presentation. The Calumet Band was believed to have been the superior organization due partially to the fact that they had more practice. This seemed to be a subtle suggestion (to the Marquette Cornet Band) that they needed improvement.²

The next documentation of the Marquette Cornet Band was found in an issue of The Mining Journal in the summer of 1886. Swineford reported that the band, now under the direction of a Mr. Homire, was improving rapidly and providing the city of Marquette with a series of summer concerts.³ During the summer of 1886 three musicians from the steamer Quebec, which had recently sunk in the Marquette harbor, stayed a brief period in the Marquette

¹"Chequamegons," The Mining Journal, July 4, 1885, p. 8.

²A. P. Swineford, "Anniversary of the Odd Fellows Day," The Mining Journal, January 28, 1885, p. 1.

³Kenyon Boyer, "Early Bands in Marquette," p. 4.

area and performed with the Marquette Cornet Band. The musicians were a flutist, a violinist, and a harpist.¹ By the summer of 1887 the Marquette Cornet Band was not performing regularly, and consequently disbanded.

The Marquette City Band

In the fall of 1887 Marquette made significant progress toward the establishment of a permanent "city" band. A band from Calumet, Michigan, of fifteen pieces appeared at a firemen's tournament in Marquette. The band, known as the Calumet Eureka Band, was a younger version of the Calumet City Band that was known for its excellence.²

As was indicated in the 1887 photograph of the Calumet Band (Fig. 1), the instrumentation consisted of two E^b cornets, three B^b cornets, two alto horns, three baritones, two trombones, one helicon tuba, one snare drum and one bass drum.

A group of Marquette citizens persuaded members of the Calumet Band to settle permanently in Marquette, and even assisted them with relocation costs and job hunting. The members of the Calumet Band that relocated to

¹Kenyon Boyer, "Early Bands in Marquette," p. 4.

²Ibid., p. 5.



Figure 1. The Calumet Band - 1887

Marquette became the nucleus of the Marquette City Band.¹ The newly formed band consisted of Matthew Martin, Samson Waters, James Allen, Edward Rule, Richard Krieg, James Gilbert, William Trevarrow, Robert Nelson, Francis Rule, Charles Retallic, Nicholas King and James Trezona.²

¹Kenyon Boyer, "Early Bands in Marquette," p. 5.

²Ibid.

The Marquette City Band served many purposes, including providing the music for an October 8, 1887, "Kirmis"¹ given by the ladies of a local church. The band director was William Sanders, who received many compliments regarding the band's playing.² At the "Kirmis" the band performed a Grand March followed by different national dances. Over seven hundred people attended the event and a reporter commenting on the band stated, "I tell you, that's a fine band."³

In early November of 1887 a group of people from Sault Sainte Marie, Michigan, accompanied by their own city band, traveled to Marquette for special entertainment. The entertainment included a large banquet, wine and toasts, with music provided by the Marquette City Band. The Sault Band performed a short afternoon concert, to the delight of the Marquette residents in attendance. At an evening banquet the Marquette Band was dressed in full regimentals and provided "elegant" music.⁴ The music at the banquet consisted of a march (to seat the

¹Webster's New World Dictionary defines "Kermis" as a nationalistic fair or carnival, held usually for charity.

²"Kermis," The Mining Journal, October 8, 1887, p. 1.

³Ibid.

⁴"Boomers Do the City," The Mining Journal, November 3, 1887, p. 8.

guests), dinner music and another march to end the festivities.¹

From 1866 to 1888 the bands of the Marquette area were reported to have had "great times." One primary reason is that in addition to local duties, the bands accompanied city organizations to conventions, picnics, and tournaments. The local residents took trips to Sault Ste. Marie, the Copper Country (Houghton, Michigan, area), and Mackinac Island, Michigan. On trips the bands furnished music. Upon arrival the band generally gave a concert and then participated in the merriment.

During 1888 there were three separate bands performing in Marquette. The first appearance of the year for the Marquette City Band occurred on April 3, 1888, at a dance for the Brotherhood of Locomotive Firemen. The band met many of the arriving guests at the train depot and played several spirited marches. Swineford reported that the Marquette City Band "surprised even their friends by its character."² The full band was present, earned many compliments from the visitors, and had the following instrumentation: three clarinets, two cornets, two alto horns, two trombones, two baritones, one tuba, one snare

¹"Boomers Do the City," The Mining Journal, November 3, 1887, p. 8.

²A. P. Swineford, "The Brotherhood Dance," The Mining Journal, April 7, 1888, p. 1.

drum, one bass drum, and one cymbal player. The photograph below (Fig. 2) was taken at Meeske's Park, a local recreational area in Marquette.



Figure 2. The Marquette City Band - 1888

After greeting the guests at the Marquette train depot, the Marquette City Band (fifteen members), reception committee, and guests moved in procession to the Casino, where the dance program began. The program was lengthy and consisted of waltzes, schottisches, marches

and quadrilles. The evening ended with the popular tune, Home Sweet Home.¹ The program used for that evening is as follows:

Marquette City Band Program²
April 3, 1888

Selection -- "Relief of Ekowe".....	By City Band
Waltz.....	Hanahan
Quadrille.....	Round House
Schottische.....	Round the Loop
Quadrille, Lanciers.....	B.L.E.
Polka.....	Sargent
Grand March.....	Our Guests
Sicillian Circle.....	Everybody Dance
Galop.....	Copper Train
Quadrille, Irish.....	Pea Shooter
Sally Waters.....	Debs G.S.T.
Waltz.....	Mackinac Division
Quadrille, Ladies Choice.....	C.B. & Q.
Schottische.....	B. of R. R. B.
Lanciers.....	Turn Table
Waltz.....	Mining Journal
Virginia Reel.....	O. R. C.
Masonic Quadrille.....	Our Shacks
Polka.....	Log Train
Waltz.....	Our Cons
Quadrille.....	Butcher
Waltz Quadrille.....	D. S. S. & A.
Galop.....	Absent Brothers
Quadrille.....	Diamond Crossing
Old Dan Tucker.....	C. N. & A.
Home, Sweet Home.....	Orders

Another April performance for the Marquette City Band was a War Song Concert on April 10, 1888. The War Song Concert was made up of patriotic music, speeches by local politicians and a short parade. In addition to the

¹A. P. Swineford, "The Brotherhood Dance," p. 1.

²Ibid.

Marquette City Band, a local drum corps, Wentworth's Nickel Plate Drum Corps, provided entertainment. The drum corps met the train at the depot, played a "street beat," and performed a drill.¹ The director of the Marquette City Band, a Mr. Owen, along with his musicians, were said to be a pleasant body of men, who fulfilled their duties "perfectly."² The War Song Concert was described by Swineford as a great success.³

Additional 1888 performances included weekly concerts at the bandshell, beginning on May 27. The band also played with other bands in parades and events such as picnics, baseball games and county fairs. Area bands that performed in Marquette during 1888 were The English Oak Band of Negaunee, The Houghton Cornet Band and The Champion Band.

According to the editor of The Mining Journal, A. P. Swineford, the Marquette City Band had an excellent reputation during 1888.⁴ In appreciation for the band's summer concert series, they were entertained at Mackinac Island, Michigan, by Marquette residents, Captain and

¹A. P. Swineford, The Mining Journal, April 14, 1888, p. 1.

²Ibid.

³Ibid.

⁴A. P. Swineford, "They Captured the Island," The Mining Journal, July 28, 1888, p. 1.

Mrs. Gasbell. The Marquette City Band played a few selections so well that nearby neighbors invited the band to dinner. The band declined, since they had already eaten, and instead were presented with fine cigars. The band was well received at the island.¹

The Marquette City Band occasionally played for church-sponsored events for which they were remunerated. A local resident, J. M. Longyear, funded a performance of the Marquette City Band at a Presbyterian Church picnic on August 18, 1888.²

The annual Upper Peninsula State Fair, held September 22-29, 1888, in Marquette, was another musical outlet for area bands. Concerts were scheduled throughout the week with the Marquette City Band and the Champion City Band as the main attractions. The weather was an important factor in the bands' concerts. The fair concerts were usually held at an outdoor bandstand, but the Champion Band had to move into one of the fair buildings (Machinery Hall) due to cool temperatures.³

Political rallies were events at which bands could perform. The Marquette City Band escorted a politician

¹A. P. Swineford, "They Captured the Island," The Mining Journal, July 28, 1888, p. 1.

²"Presbyterian Picnic," The Mining Journal, August 18, 1888, p. 1.

³The Mining Journal, September 29, 1888, p. 1.

(Honorable Roswell G. Horr) and the Harrison-Morton Club from the Hotel Marquette to the Casino Opera House for a rally on October 27, 1888.¹ In addition The Marquette City Band, The Marquette Drum Corps and the Queen City Cornet Band provided entertainment for a political victory celebration after the national election of 1888.

Swineford reported that the Republican party held a lobster bake on November 17, 1888, at which every Republican in town was present.²

The Marquette City Band's last concert of 1888 was a Sunday afternoon performance on November 9. The program consisted of sacred selections, popular songs and operatic excerpts. The Sunday afternoon's program is listed below.

Marquette City Band Program³
November 9, 1888

Glee--"Come See What Pleasure".....J. Elliot
Chorus--"The Heavens Are Telling".....Hayden
Sacred Fantasia.....Smith
Chorus--"Gloria" (12th mass).....Mozart
Andante, A Pastoral.....Webb
Second Selection--"Moses in Egypt".....Rossini
Serenade--"Queen of the Night".....Chase
Chorus--"Hallelujah".....Handel
Serenade--"Silent Night".....Bocked
"Sweet Bye and Bye".....-----

¹"A Great Rally," The Mining Journal, October 28, 1888, p. 1.

²A. P. Swineford, The Mining Journal, November 17, 1888, p. 8.

³"An Afternoon Concert," The Mining Journal, December 15, 1888, p. 1.

In 1889 the bands of Marquette performed for many different events and functions. The first performance of the year occurred on January 17, 1889. The Knights of the Maccabees held a dance at Odd Fellows Hall, music furnished by the Marquette City Band. The attendance was described by Longyear as the largest in the history of the Odd Fellows Hall.¹ The Marquette City Band began the musical evening with several selections featuring two local vocalists. The vocal solos were enthusiastically received, as encores were requested. Longyear also reported that the Marquette City Band played "especially good music."²

The Marquette Rifles, a local drill team, provided the Marquette City Band with its next opportunity to perform. The Rifles had arranged for an exhibition drill performance by visiting drill teams and, as was the custom, the Marquette City Band led the uniformed procession to the depot. At the depot the band performed for the visiting Emmet Guards of Ishpeming, Michigan. After the short performance, the entire group paraded to a local hall where the Marquette City Band supplied music for dancing.³

¹The Mining Journal, January 12, 1889, p. 8.

²J. M. Longyear, The Mining Journal, January 19, 1889, p. 1.

³The Mining Journal, February 16, 1889, p. 8.

The Marquette City Band included vocal soloists on their concerts of 1889. An April concert programmed operatic selections, performed by local vocalists. On the program were pieces from the popular opera "Erminie," performed at this concert for the first time in the Upper Peninsula.¹

Later in April, 1889, the Marquette City Band performed Easter dance music for the Knights of the Maccabees. One hundred fifty couples attended the Easter dance, which lasted until 3:00 A.M. Longyear reported that the City Band supplied music "of the best."²

A May 17, 1889, concert by the Marquette City Band was reviewed in an article in The Mining Journal. Longyear described the band's performance as "grand magnificent, inspiring music," and indicated that the band met all expectations.³ Longyear reported that a Mr. Cramer, the band director, praised the work of his musicians that night, described the band as the finest in the Upper Peninsula, and stated that the band was above average for Army (type) bands.⁴ The program consisted of

¹"Watch For It," The Mining Journal, March 23, 1889, p. 1.

²J. M. Longyear, "The Merry Maccabees," The Mining Journal, April 27, 1889, p. 1.

³J. M. Longyear, "The Concert," The Mining Journal, May 18, 1889, p. 1.

⁴Ibid.

a euphonium solo performed by F. Rule; a clarinet solo performed by Charles Geill (this solo drew an encore); a march, The Field of the Cloth of Gold; and vocal solos, Annie Laurie and The Bugler, composed by Pinsuti.¹ The \$240 earned from the concert was used for the purchase of new uniforms.²

After soliciting bids for new uniforms, The Marquette City Band purchased the uniforms from S. Kaufman and Sons, a local merchant. Several bids submitted from other cities were lower, but the band argued that the city had helped them raise the money, so the home firm should receive the bid.³ The first appearance in the new uniforms occurred on June 28, 1889, in a performance for the Skandia Society. The band reportedly felt so proud of the uniforms that they eclipsed all previous performance efforts.⁴

The Marquette City Band made a humanitarian gesture when they performed a sacred concert for the benefit of the victims of the Johnstown, Pennsylvania, flood of 1889.

¹J. M. Longyear, "The Concert," The Mining Journal, May 18, 1889, p. 1.

²"S. Kaufman & Sons Get It," The Mining Journal, May 25, 1889, p. 1.

³Ibid.

⁴"Scandinavians Celebrate," The Mining Journal, June 29, 1889, p. 1.

It was advertised that the band program would consist of the "greatest strains from the greatest composers."¹

During the week of June 22, 1889, the Marquette City Band performed twice, in addition to the regular outdoor concert. On June 22, 1889, the band played for the commencement of the St. Joseph Academy, a local girls school. The graduation class consisted of three young ladies. The processional selection for the commencement was Ivanhoe March by Blake. Additional selections included an overture and two concert pieces. The musical portion of the event also had several mixed instrumental/vocal ensembles.²

The second performance of the Marquette City Band during the week of June 22, 1889, was a parade for the French Canadian Society. The parade through Marquette was led by the Marquette City Band (sixteen musicians), the Lake Angeline Band (fourteen musicians), and the Gitchie Gumme or Red Men's Band (fourteen musicians) of Negaunee, Michigan. Each band performed a short concert following the parade.³

The Fourth of July celebrations in Marquette were usually festive occasions. In 1889 the Marquette City

¹J. M. Longyear, "Hurrah for the Band," The Mining Journal, June 8, 1889, p. 1.

²"First Graduate," The Mining Journal, June 29, 1889, p. 8.

³"A Great Day," The Mining Journal, June 29, 1889, p. 8.

Band paraded through the city at 5:30 A.M. to begin the day with a musical salute. At 9:00 A.M. the band marched to the train depot to greet arriving guests from Negaunee and Ishpeming. During the day baseball games were played, while the Marquette City Band provided music for dancing at a local club.¹

The Marquette City Band gained a new trombonist in July of 1889. The musician--William T. Allen, from Yorkshire, England--was described by Longyear as the best slide trombonist in the state.² The Marquette City Band had developed an excellent reputation in the state of Michigan and the members felt that they were the best in the Upper Peninsula. In mid-July of 1889 the Marquette City Band issued a challenge to the Calumet City Band.³ The prize was to be \$500 or \$1,000 a side, but no acceptance from Calumet was documented.

During 1889 The Mining Journal and The Calumet News waged an editorial battle over their respective city bands. The Calumet paper published a statement regarding the July challenge of the bands. The Calumet News' editor mentioned that even if the Calumet City Band were

¹"The Fourth in the Queen City," The Mining Journal, July 6, 1889, p. 1.

²J. M. Longyear, "A Valuable Acquisition," The Mining Journal, July 13, 1889, p. 1.

³J. M. Longyear, "Challenge," The Mining Journal, July 13, 1889, p. 1.

to accept the challenge, they (Calumet) would play three pieces more difficult than the composition Crown of Victory. In response The Mining Journal editor, Longyear, stated, "The Calumet article is so naive, that it provokes a smile. The Calumet News must think our band [Marquette] never tackled anything but Sunday school music."¹

In August of 1889 the Marquette City Band played for picnics, gave their regular outdoor concerts, and participated in a state band contest. The first picnic, August 10, 1889, was given for a local union of workers. The union, which included over six hundred people, traveled to Champion, Michigan, for the picnic.²

The second picnic was enjoyed by a party of one hundred fifty Marquette professionals. The group visited a nearby mountain and Longyear reported that the band played in the middle of the mountain peak.³

The Knights of the Maccabees helped sponsor the Marquette City Band's participation in a state band contest in Muskegon, Michigan, on August 15, 1889.⁴ The

¹J. M. Longyear, "Challenge," The Mining Journal, July 13, 1889, p. 1.

²"Picnic Day," The Mining Journal, August 10, 1889, p. 1.

³J. M. Longyear, "Picnic on Mt. Mesnard," The Mining Journal, August 24, 1889, p. 1.

⁴"Talk of the Town," The Mining Journal, August 3, 1889, p. 1.

contest was one of the biggest achievements of the band, since they won second place.¹ The competition, between older bands (with a greater reputation), had a large number of entries. Each band performed the same composition in competition--The Field of the Cloth of Gold.² The results of the contest were: Otsego Band--first place, three hundred thirty-five points; Marquette City Band--second place, two hundred thirty-five points; and The Silver Cornet Band of Port Huron--third place. The Marquette City Band's director, William Sanders, had not expected the band to win second place.³

A concert given by the Marquette City Band on August 24, 1889, was attended by many local residents. Although specific selections of music for the concert were not listed in a Mining Journal article, Longyear reported that some listeners complained about not being able to hear the music at the outer limits of the crowd.⁴ Longyear also stated that the execution of the music ". . . was almost perfect."⁵

¹"Honors for the Band," The Mining Journal, August 17, 1889, p. 1.

²Kenyon Boyer, "Early Bands of Marquette," p. 6.

³"Honors for the Band," p. 1.

⁴J. M. Longyear, "The Band Concert," The Mining Journal, August 31, 1889, p. 1.

⁵Ibid.

The Marquette City Band spent the remainder of 1889 with performances that included a Labor Day celebration, parade and concert; a state fair, in Marquette; and a final concert on November 27, 1889. The final concert was given in order to raise money for new uniforms.¹

The Queen City Cornet Band

The Marquette City Band had competition in the early part of April, 1888. Another band of fourteen young men, aged seventeen to twenty-three, rehearsed several nights a week, gave benefit concerts, and raised \$300 for new instruments. The band, known as the Queen City Cornet Band, had the following instrumentation: one E^b cornet, one B^b cornet, two alto horns, two tenor horns, one baritone, one tuba, one snare drum, and one bass drum.²

The original members of the Queen City Cornet Band were Albert Miller, leader; Frank Kreig, Oscar Stewart, Charles Cameron, Will Bowden, Fred Miller, Henry Kreig, and Will Hammill.³ The band had evidently been the brunt of many jokes around the city. The Queen City Cornet Band was commonly referred to as the "kid" band. The

¹"The Band Concert," The Mining Journal, November 30, 1889, p. 1.

²A. P. Swineford, The Mining Journal, April 21, 1888, p. 1.

³Ibid.

Mining Journal editor, in an article on April 21, 1888, suggested that the band's leader was experienced and able to produce quality music.¹

The band's first public appearance was scheduled for May 30, 1888; however, the event actually occurred on May 19, 1888. On that date the Marquette City Band and Wentworth's Drum Corps were playing at the Marquette bandstand when, unannounced, the Queen City Cornet Band appeared at the opposite end of the street. They performed a march as they paraded toward the bandstand. The young members played so well that they surprised the people of the city. The "kid" band had performed for the first time.²

During the next few months the Queen City Cornet Band solicited funds and gave benefit concerts. With the collected funds the group purchased uniforms from a local clothing manufacturer. The uniforms were dark blue with white stripes on the trousers and gold braid (in loops) on the coats. The uniforms also had torch-bearing hats, for use in night parades.³ The Queen City Cornet Band performed on several occasions during 1888,

¹A. P. Swineford, The Mining Journal, April 21, 1888, p. 1.

²The Mining Journal, May 20, 1888, p. 1.

³Kenyon Boyer, "Early Bands in Marquette," p. 6.

including a lobster feast on November 10, 1888.¹ The band's last appearance of 1888 was a Thanksgiving ball in late November.²

In March of 1889 the Queen City Cornet Band began raising funds to purchase a new set of instruments. The band, still known as the "kid" band, made plans to stage a Grand Ball in Armory Hall.³ The ball was planned to raise money for the band and was scheduled for March 4, 1889, the band's first anniversary. Homier's Orchestra was hired to furnish music for the ball; however, the Queen City Cornet Band performed several numbers. Also in attendance at the Grand Ball was the Star Cornet Band of Ishpeming, Michigan. (This group was also described as a "kid" band.) The Queen City Cornet Band and the Star Cornet Band combined for a few selections during that evening.⁴ The Queen City Cornet Band appeared occasionally after the March 4, 1889, Grand Ball, but became dormant in early 1890.

¹The Mining Journal, November 17, 1888, p. 1.

²The Mining Journal, December 3, 1888, p. 1.

³"The Queens," The Mining Journal, March 2, 1889, p. 1.

⁴"Queen City Cornet Band Dance," The Mining Journal, March 9, 1889, p. 1.

Summary

The Bands' Functions

During the period 1866-1890 the Marquette bands served a variety of functions. One of the major functions was performing music for parades. The parades were usually for holidays, political rallies, and special events. Each parade was generally followed by a short band concert.

The bands also played music for public social activities such as picnics and dances. Other performances consisted of traveling to Upper Peninsula cities and performing on the trains, and performing for conventions or tournaments.

Another function of the Marquette bands during the period 1866-1890 was performing music at the train depot. The performances were usually for the benefit of dignitaries or visitors for special celebrations.

Lastly, the Marquette bands began a series of outdoor and indoor concerts for the citizens of the city. The concerts were well attended and were usually performed during the summer months.

Instrumentation

In the early part of the researched period the Marquette bands consisted of brass and percussion

instruments. Early band instrumentation included upper and lower brass instruments with bass and snare drums. The early bands had ten to twelve players.

By 1887 the size and instrumentation of the Marquette bands had changed. The bands were expanded to fifteen or sixteen players, with mid-range brass instruments also being used. Alto horns, baritones, trombones, and helicon tubas were commonly used. The E^b and B^b cornets, snare drum and bass drum were also a part of the 1887 band instrumentation.

Performed Music

The Marquette bands performed for many different functions during the period 1866-1890. For each function the bands were required to perform different musical selections. The music consisted of marches for parades and concerts, patriotic music for concerts or special holidays, sacred music for concerts, and arrangements of popular songs as well as solo selections for a variety of instruments.

Music for dances during the period usually included popular dance "tunes" such as schottisches, quadrilles, galops, polkas and Virginia reels. Each dance began with a Grand March and ended with a popular song.

In general the period 1866-1890 was active for the Marquette bands. The bands' instrumentation expanded

from about ten musicians to sixteen with brass instruments predominating. A variety of music was performed with concerts, dances and parades as the bands' major functions.

CHAPTER IV
BANDS IN MARQUETTE (1890-1897)

1890 and 1891, Years of Active Band Performance

In 1890 the only active band in Marquette was the Marquette City Band. As in previous years the band provided music for different societies, organizations and city government functions.

The Marquette City Band's director, William Sanders, conducted the band for the first time of 1890 on March 20. This performance, a meeting of the Knights of the Maccabees, consisted of only three selections.¹

The traditional practice of meeting trains was observed in April of 1890. The Marquette City Band met several groups of arriving guests at the train depot. For example, on April 5, 1890, the Odd Fellows engaged the band to play for their annual celebration, which included meeting the train at the depot, a parade and picnic.²

Occasionally the Marquette City Band performed for favors. During the week of April 5, 1890, the band

¹"Maccabees in Force," The Mining Journal, March 20, 1890, p. 1.

²"Odd Fellows Celebrate," The Mining Journal, April 5, 1890, p. 8.

played music for a parade sponsored by the Marquette Rifles, a local drill team. In exchange for unlimited use of the Marquette Rifle's meeting hall, the Marquette City Band collected no fee.¹

A similar event for which the band collected no fee occurred on April 25, 1890. On that date the band, escorted by the Marquette Rifles, serenaded the home of the new mayor, J. M. Longyear. In appreciation the mayor and his wife distributed cigars to the band.²

The weekend of Memorial Day (May 30, 1890) the Marquette City Band performed for three events. A parade honoring the war dead proceeded to the city cemetery, where flowers were placed on the veterans' graves. The band then opened the official exercises with a short concert consisting of an overture of national airs, bugle calls and civil war songs. The commemoration of the war dead also included patriotic speeches by local officials and a performance by a local chorus.³ Later that evening the band gave a well-attended ball, at which they

¹"Company 'G' Gathers Laurels," The Mining Journal, April 12, 1890, p. 1.

²"Serenaded the Mayor," The Mining Journal, April 26, 1890, p. 1.

³"Flower Strewn Graves," The Mining Journal, May 31, 1890, p. 1.

performed many waltzes of the time. In 1890 the Marquette City Band was known as the best band in the Upper Peninsula.¹

The City of Marquette had two bandstands in 1890. One bandstand, near the Marquette Hotel, was the site of the Marquette City Band's first summer night concert of the year, on June 28, 1890. The program was as follows:

Marquette City Band Program²
June 28, 1890

March..."Pride of the Baritone".....King
Selection..."Reminiscences of Meyerbeer"..Heinecke
Waltzes..."Sounds of Erin".....Bennett
Pot Pourri..."The Huguenots".....Heinecke
Serenade..."To Mamie Pettee".....
Galop..."Furore".....Tobiani

The second summer concert was scheduled for the other bandstand, which was located on the opposite side of the city. The band alternated between the two bandstands and performed twice a month during the summer of 1890.

Other 1890 performances included a parade for the Union Sunday school picnic (August 21)³ and several

¹"Marquette City Band Ball," The Mining Journal, May 31, 1890, p. 1.

²"First Summer Night Concert," The Mining Journal, June 21, 1890, p. 1.

³"Hundreds of Happy Children," The Mining Journal, August 23, 1890, p. 1.

concerts at the Marquette County Fair (the week of September 6, 1890).¹

The Marquette City Band had financial difficulty in early 1891. To alleviate this difficulty the band approached the Marquette City Council for funding. The council could not support the band, so an appeal was made to the citizens of the city. The Mining Journal's editor suggested that private citizens "open their private purse strings."²

Because of the band's summer performance schedule, the band members could not earn as much pay as other Marquette citizens. Since most concerts, parades and picnics were in the summer months, the bandsmen would have to leave work. Longyear thought the city should reimburse the bandsmen for lost work time.³

The Marquette City Band's fourth annual subscription concert was given in April of 1891. The concert, attended by over six hundred people, was a welcome success. The proceeds of the concert were used to fund the 1891 concert series.⁴

¹"It Beats the Record," The Mining Journal, September 13, 1890, p. 1.

²"Deserving of Consideration," The Mining Journal, March 7, 1891, p. 1.

³Ibid.

⁴J. M. Longyear, "Marquette City Band's Fourth Annual," The Mining Journal, April 25, 1891, p. 1.

The subscription concert program began with Von Suppe's Poet and Peasant Overture. A reviewer stated that the band appeared nervous at the beginning, but eventually settled down.¹ Second on the program was a variety of vocal music, including solos, duets and quartets. In addition the concert featured Charles Geill, who performed a clarinet solo followed by an encore. The encore was Variations on Coming Thro' the Rye. Geill was described by The Mining Journal's editor as an artist of rare ability. Full band selections included Soldier Life by Bela and a grand march, Good Night by Tula. The concert was considered to have been the most successful in the band's history.²

The Marquette City Band performed the first outdoor concert of 1891 at the Marquette bandstand on May 13, 1891. The concert, which lasted only a few minutes due to cold temperatures, consisted of three selections.³ A second 1891 outdoor performance was held for Memorial Day exercises (May 30, 1891) and featured the band performing in a manner similar to past years. The band led a parade which was followed by a concert and public speeches.⁴

¹J. M. Longyear, "Marquette City Band's Fourth Annual," The Mining Journal, April 25, 1891, p. 1.

²Ibid.

³"First Band Concert of the Season," The Mining Journal, May 16, 1891, p. 1.

⁴"Memorial Day," The Mining Journal, June 6, 1891, p. 8.

A great deal of musical activity was scheduled for the Marquette 1891 Fourth of July celebration. An official schedule listed several Marquette City Band concerts and an annual parade. The Marquette City Band performed in the "Grand Parade" along with the English Oak Band of Negaunee, Michigan, and the Star Cornet Band of Ishpeming, Michigan. The Marquette City Band was billed as the official Fifth Regiment Band, the billing indicative of a military affiliation for this event.¹

The 1891 Fourth of July celebration, which attracted five thousand visitors from out of the city, continued into the evening. That same evening the American Organization of United Workmen sponsored a ball for the benefit of the Marquette City Band. The band performed music for the ball, the proceeds of which were used to purchase new uniforms.²

Other 1891 summer performances of the Marquette City Band included picnics, the county fair, dances (for several organizations), and the regular outdoor concerts.

The last 1891 concert displayed the Marquette City Band's support for the other "arts." To encourage Marquette residents' interest in art, the band played a

¹"Official Program for Today's Celebration," The Mining Journal, July 4, 1891, pp. 1-8.

²"Will Uniform the Band," The Mining Journal, July 4, 1891, p. 3.

concert at a local art show. The YMCA had obtained the art on loan from a Lower Peninsula art gallery.¹

1892, A Year of Declining Band Activity

Although 1889-1891 were years of constant band performance in Marquette, 1892 was a year of declining activity. One of the primary reasons was the formation of a new orchestra. The orchestra director, W. H. Bartley, made arrangements with the Marquette City Band to form an orchestra recruited from its members. Bartley believed that the formation of a new orchestra would enable the band to fulfill engagements for concerts, dances and parades.² The Bartley Orchestra, as this new orchestra was called, consisted of two violins, viola, cello, double bass, two clarinets, flute, two cornets, trombone, and drums with all the usual traps.³ The new orchestra played many engagements during 1892.

When the members of the Marquette City Band were not performing with Bartley's Orchestra they played for events such as the January 15, 1892, Marquette Carnival and Ball and the January 23, 1892, Firemen's Ball. At

¹"On a Grand Scale," The Mining Journal, November 21, 1891, p. 1.

²"A New Orchestra," The Mining Journal, January 9, 1892, p. 1.

³Ibid.

the Firemen's Ball the firemen and bandsmen were attired in their respective uniforms. To commence the ball the band played a grand march, which was led by James Grey, a local fireman. Grey evidently improvised new dance combinations so interesting that the band found it difficult to keep playing.¹

Masquerade balls were popular in 1892. Six members of the Marquette City Band usually performed dance music at the balls. The last "grand" masquerade ball of the 1890 season (March 1, 1892) offered prizes for the best costumes and dancers.²

After May of 1892 the declining interest in band music was attributed to the increased popularity of activities in the Marquette Opera House. The Opera House hired road plays, musicals, orchestras, and other entertainment. An example of the type of entertainment the Opera House offered was The Miller Brothers Traveling Play. The play featured dancing, acrobatics, and acting, and was accompanied by a small orchestra.³

The Marquette City Band performed during the summer of 1892 for the traditional Memorial Day Celebration,

¹"Firemen's Ball," The Mining Journal, January 23, 1892, p. 1.

²"The Last Chance," The Mining Journal, February 27, 1892, p. 1.

³"'Kajanka'--Miller Brothers," The Mining Journal, July 23, 1892, p. 1.

which included a parade and concert. In June of 1892 the band played for the Knights of the Maccabees annual picnic, which also consisted of a parade and concert. The band was partially funded by the Maccabees during the summer of 1892.¹

In August of 1892 the band played in Houghton, Michigan, for an Upper Peninsula celebration of the Hibernian Society.² The celebration was mentioned in Houghton's newspaper, but the Marquette City Band was not recognized. Longyear, editor of The Mining Journal, retorted that "our band" could still play with the best of them and should have received a mention in the paper.³

Final 1892 performances by the Marquette City Band were the annual Labor Day parade and several engagements at the Marquette Casino. The engagements at the Casino consisted of performing music for roller skating, and became a weekly job during the winter months.

1893, A Year of Parades, Balls and Competition

The Marquette City Band heralded the new year, 1893, by playing dance music for a series of masquerade balls.

¹"K.O.T.M. Celebrates," The Mining Journal, June 11, 1892, p. 1.

²The Hibernian Society (1870-1931) was an organization of people of Irish heritage in the Upper Peninsula of Michigan.

³J. M. Longyear, "A Singular Omission," The Mining Journal, August 13, 1892, p. 1.

These balls were held at the Marquette Casino. As in previous years, the band also played music for skating at the Casino's skating rink.¹

In February or early March of 1893, several members of the Marquette City Band moved out of the city, creating vacancies in the band. New members were recruited by March 10, 1893, and new music had been purchased for the summer concerts.

To raise money for new uniforms the Marquette City Band planned to give an April 28, 1893, concert. The concert was postponed until May 5, 1893, and was performed in the Marquette Opera House. The audience was smaller than the band was accustomed to, but they played well despite the low attendance.² Also in May the band played for an arriving trainload of Marquette residents returning from the Chicago World's Fair.³

The Hughes Orchestra, a local ensemble which had performed in Marquette for two years provided competition for the Marquette City Band during 1893. During that year the director of the Hughes Orchestra formed a band from the members of his orchestra and led the traditional

¹"First Masquerade of the Season," The Mining Journal, January 28, 1893, p. 1.

²The Mining Journal, May 6, 1893, p. 1.

³"It Was a Grand Trip," The Mining Journal, May 13, 1893, p. 8.

Memorial Day parade. Up until this time the Marquette City Band had always led the parade.

The Hughes Band/Orchestra was a group of capable musicians. Their excellent quality was supported by the fact that musicians from metropolitan areas were recruited for this band/orchestra. For example, Hughes hired a "trap drummer" from Boston who was reported to have been one of the best men in the business.¹ A typical "trap drummer" of the period is shown in Figure 3.



Figure 3. Typical "Trap Drummer" of the Period (circa 1900)

¹The Mining Journal, February 11, 1893, p. 8.

During the 1893 summer months the Marquette City Band played music for its regular outdoor concert series and performed for different local societies; e.g., many functions were played for the St. Jean Baptiste Society. In Figure 4 the Marquette City Band was assembling for a parade (circa 1893-1895). At the parade the band's instrumentation consisted of two clarinets, three cornets, three alto horns, two tenor horns (baritones), one trombone, two basses, one snare drum and one bass drum.

The City of Marquette had no plans for an 1893 public Fourth of July celebration, so the Marquette City Band participated in an Ishpeming, Michigan, parade. Other bands including the Star Cornet Band of Ishpeming were also in attendance at the Ishpeming parade.¹ Additional Marquette City Band performances consisted of supplementing the Hughes Orchestra for a lawn party (July 13, 1893) and a concert of sacred music at Presque Isle (August 6, 1893).

On August 27, 1893, the Marquette City Band performed in a parade sponsored by the Ancient Order of the Hibernians of the Upper Peninsula. The parade (and connected events) brought visitors from all over the Upper Peninsula and featured the Houghton Silver Cornet Band,

¹"Quiet Fourth of July," The Mining Journal, July 8, 1893, p. 1.



Figure 4. The Marquette City Band and
The St. Jean Baptiste Society
(circa 1893-1895)

the Ishpeming City Band, the Negaunee City Band, and the Lake Linden City Band.¹

A short time after the 1893 annual Labor Day celebration the Marquette City Band received the resignation of its director, William Sanders. Sanders, who served as director for eleven years, had accepted a position with the Quincy Mining Company, Hancock, Michigan. The mining firm had hired Mr. Sanders to form and direct a band composed of company employees.² The Marquette City Band selected Samuel Waters as the temporary director, to replace Sanders.³

1894, New Director for the Marquette City Band

In early December of 1893 the Marquette City Band announced that V. E. David, from Billings, Montana, had been selected as the new director. David, an experienced musician, had previously taught piano, band instruments, and concert music. An announcement concerning David's appointment as director of the Marquette City Band

¹The Mining Journal, September 2, 1893, p. 1.

²"City News in Brief," The Mining Journal, October 14, 1893, p. 1.

³"The Band Will Cling Together," The Mining Journal, October 7, 1893, p. 8.

appeared in a February 2, 1894, issue of The Presto, a Chicago music journal.¹

David recruited members, rehearsed the Marquette City Band during the winter of 1894, and also participated in other musical activities; i.e., instrument sales, sheet music sales, and private lessons.² The first informal performance of the Marquette City Band under the direction of V. E. David occurred on May 31, 1894. On that date the band serenaded the home of Mayor and Mrs. H. Kaufman, to celebrate their recent return from a vacation. The band was later served refreshments by Mayor and Mrs. Kaufman.³

The Marquette City Band's first formal performance of 1894 was a concert for charity on June 2. The concert, which began with the overture L'Amazone by Laurendeau, consisted of choral, vocal and instrumental solos and full band selections. A Mining Journal reporter indicated that the people of Marquette were pleasantly surprised at the excellent caliber of performance since

¹"The New Band Leader," The Mining Journal, December 2, 1893, p. 1.

²"V. E. David," Marquette City and County Directory, 1894 (Detroit, Michigan: R. L. Polk, 1894), p. 187.

³"City News in Brief," The Mining Journal, June 2, 1894, p. 1.

the departure of the former director and a majority of the band.¹

On July 4, 1894, the Marquette City Band sponsored a picnic and invited the residents of the city. Hundreds of people crowded into the park to hear and enjoy the band's music. The Mining Journal reporter stated that the band had decided to play for the picnic rather than travel to Newberry, Michigan (one hundred miles east of Marquette), where they would have received a fee of one hundred dollars.² The decision to play for the picnic indicated that the band had allegiance to the City of Marquette.

After the Marquette City Band played an outdoor concert on the balcony of the Marquette Hotel (July 19, 1894), many residents believed that they had heard the final concert of the band. Several members of the band had made plans to leave the Marquette area, but were convinced by city residents to remain through the 1894 season.³

The next concert of July 26, 1894, was a performance for the prisoners of the Branch State Prison in Marquette.

¹"Should Keep Up the Practice," The Mining Journal, June 2, 1894, p. 1.

²"MCB Picnic," The Mining Journal, July 7, 1894, p. 1.

³"City News in Brief," The Mining Journal, July 21, 1894, p. 1.

The carriage procession to the prison began at 7:30 A.M., after which the band played more than an hour on the prison lawn and in the prison corridors.¹

Several strikes in the mining industry occurred in the summer of 1894. The strikers in Ironwood, Michigan, became so unruly that the Marquette Company "G" of the National Guard was sent to retain order. When the strike ended the Guard returned via special train. The Guard was met at the train depot by the Marquette City Band, which played several patriotic selections.²

Other 1894 performances included a picnic for the National Guard, a Labor Day parade, and a regular appearance at the Casino--music for skating.

1895, A Time of Reorganization and Increasing Competition

In January of 1895 the Marquette City Band reorganized and elected the following officers: President, Charles T. Geill; Business Manager, Sam Waters; Librarian/Secretary, J. H. Hoar; and Treasurer, Alfred Hibbard. V. E. David was retained as director.³ During

¹"City Band Cheers Prisoners," The Mining Journal, July 28, 1894, p. 1.

²"Left Everything Quiet," The Mining Journal, August 7, 1894, p. 8.

³"City News in Brief," The Mining Journal, January 12, 1895, p. 1.

1895 the band's major intent was to perform throughout the winter months in addition to their regular summer schedule. The intention was partially realized as several winter performances were documented.

On February 21, 1895, the Marquette City Band played another concert at the Marquette Branch Prison. The band and city officials (with wives, friends and acquaintances) traveled to the prison by horse-drawn sleigh. The trip was reported to have been enjoyable, but punctuated by the "usual chorus of feminine screams whenever the sleigh lurched to one side or the other. . ."¹ The prison concert program, as listed in The Mining Journal on February 23, 1895, was as follows:

Marquette City Band Program²
February 21, 1895

Overture....."Belle of the Village"
"America".....
Waltz....."Lakota".....
Song and Dance....."Sweet Little Daisy"..
Waltz....."Sounds from Erin"....
Overture....."Enchantress".....
"The Star Spangled Banner".....
March....."Triumphal".....

The Marquette City Band had little performing activity during March and April of 1895. The band performed on occasion for the Casino skating rink, but

¹"At the Branch Prison," The Mining Journal, February 23, 1895, p. 1.

²Ibid.

generally remained inactive until the summer. The inactivity was believed to have been due to the variety of entertainment present in Marquette. At that time two orchestras, The Hughes Ideal Orchestra and The Marquette Ideal Orchestra, were active, in addition to musicals or plays at the Marquette Opera House. Other attractions in Marquette during 1895 included dancing clubs, dramatic clubs, and vocal/instrumental religious concerts.

In July of 1895 the Marquette City Band was hired by the Marquette Street Railroad Company to provide music for dancing at Presque Isle, a park in north Marquette. The railroad furnished transportation to the concert.¹ Another July performance featured the band in a parade and picnic sponsored by the German Aid Society. The parade proceeded from downtown to Meeske's Grove² for the picnic. The entire event lasted the whole day of July 27, 1895.

In August the Ringling Brothers Circus performed in Marquette. Longyear commented on the circus acts and the circus' famous band led by Antonio Liberati. In the circus performance Liberati played cornet solos, which

¹"City News in Brief," The Mining Journal, July 15, 1895, p. 1.

²According to the Marquette Historical Society, Meeske's Grove was located near a local brewery on the southwest side of Marquette.

Longyear reported were enjoyed by the Marquette audience.¹

The last parade/concert of 1895 occurred in the week of August 18, 1895. The parade, which included six area bands, was followed by a meagerly attended evening concert.

The final 1895 performance by the Marquette City Band was a dance given by G. L. Burtis on October 25, 1895. Burtis was moving his mill from Marquette to Munising, Michigan (Spring, 1896), and the dance, attended by over twelve hundred people, was considered to be a farewell ball. A Mining Journal reporter commented that the dancers would not leave until the twenty-six numbers of the "order of dances" were exhausted.² The band at this time was under the direction of Charles Geill,³ succeeding V. E. David, who resigned to become manager of the postal telegraph office. At the farewell ball the Marquette City Band played waltzes, airs, and a grand march (with one hundred forty-eight couples in line).⁴

¹J. M. Longyear, "Ringling Brothers Circus," The Mining Journal, August 17, 1895, p. 1.

²"'Twas A Grand Success," The Mining Journal, October 26, 1895, p. 1.

³Charles Geill was listed in the Marquette City Directory (1895-1896) as the leader/president of the Marquette City Band and the manager of the Marquette Ideal Orchestra.

⁴"'Twas A Grand Success," p. 1.

1896, Marquette City Band's Director
Receives an Award

In 1896 the Marquette City Band remained active and elected new officers at a rehearsal on January 9. The newly elected officers were: President, Charles Deckelman; Vice-President, William Anger; Treasurer, Alfred Hibbard; Librarian/Secretary, J. J. Hoar; Business Manager, Samuel Waters; and Director, Charles Geill.¹

On January 16, 1896, the band augmented the Marquette Ideal Orchestra's concert which featured selections made famous by Gilmore's Band. Although titles of the concert selections were not listed in The Mining Journal, Longyear stated that theatrical effects were utilized to sensationalize the music. Longyear also reported that authentic thunderstorm sounds were used in one of the performed pieces.² The program included a flute solo by Hoelscher, a cornet solo by Young, a saxophone solo by Charles Geill, and a violin solo by the orchestra's director, a Mr. Muhlbauer.³

The women of Marquette also had an interest in performing band music. The Young Ladies' Lake Superior

¹"Band Officers Elected," The Mining Journal, January 11, 1896, p. 8.

²J. M. Longyear, "Ideal Orchestra Will Give a Concert," The Mining Journal, January 13, 1896, p. 8.

³Ibid.

Mission Band met regularly at local residences, but no evidence of public performances exists.¹

The Marquette City Band rehearsed weekly until April 6, 1896, a rehearsal at which the band members presented director Charles Geill with a gold-headed cane. An engraved inscription on the cane was as follows:

"Presented to Charles Geill by The Marquette City Band, April 6, 1896."² Geill was surprised and appreciative of the fine gift. The band at this time was thought to be in excellent financial and musical condition, and was preparing for the summer concert season.

Generally any type of band activity is documented in Marquette's newspaper, The Mining Journal. A reporter mentioned in a Mining Journal article of June 6, 1896, that a five-piece German band passed through Marquette. The band spent the afternoon and evening playing on the street corners (probably for donations). The reporter also commented that "the music was a long ways from bad."³

The Marquette City Band had a brisk summer performance schedule playing for the St. Jean Baptiste Society on June 24, 1896, for regular outdoor concerts, and for a

¹"City Brevities," The Mining Journal, February 6, 1896, p. 5.

²"City News in Brief," The Mining Journal, April 11, 1896, p. 1.

³"City News in Brief," The Mining Journal, June 6, 1896, p. 1.

July 4, 1896, celebration in Marquette. The July 4 performance included a parade followed by a concert. The concert selections consisted of The Star Spangled Banner, Hail Columbia and America.¹

The final Marquette City Band performance of 1896 was a parade in recognition of the election of McKinley as president of the United States. Longyear reported that the bands in attendance marched in the mud and their music was drowned out by the crowd's noise.²

1897, A Year Without A City Band

Although the citizens of Marquette had a substantial interest in bands and band music, there was no organized band in the city during the first half of 1897. Because there was no band in Marquette, organizations were forced to use other musical groups or hire out-of-town bands. For example, on Memorial Day (May 30, 1897) the civic societies used a fife and drum corps to lead the annual parade.

The absence of a city band became so great that the St. Jean Baptiste Society persuaded some former band members to reorganize, rehearse and perform on June 24,

¹"Grand Civic Procession," The Mining Journal, July 4, 1896, p. 8.

²J. M. Longyear, "Marched in the Mud," The Mining Journal, November 7, 1896, p. 1.

1897, at the society's annual festival. The Marquette City Band represented the Marquette chapter of the society at this Upper Peninsula function. The parade and concert were the only city band performances of 1897.¹

An important City of Marquette event was marred by the absence of a town band. The statue of Father Marquette was unveiled with the assistance of other city bands. The Calumet City Band was the official representative of Marquette at the festivities.² The Calumet City Band also appeared in Marquette at parties, parades and other functions during 1897.

Summary

The Bands' Functions

During the period 1890-1897 the Marquette bands' functions remained generally the same as they had been during the period 1866-1889. The Marquette bands' performances consisted of the traditional practice of meeting trains, serenading political figures, playing for parades, and providing music for dances, masquerade balls or picnics.

¹"Tri-Colored Flags Wave," The Mining Journal, June 26, 1897, p. 1.

²"Statue on Its Pedestal," The Mining Journal, July 15, 1897, p. 8.

In general the performances in Marquette during 1890-1897 changed somewhat from a parade emphasis to that of a concert emphasis. Many more indoor and outdoor concerts were given during the period 1890-1897 than in the period 1866-1889. The bands of Marquette had started to entertain through concerts rather than other social performances.

Instrumentation

In 1890 the Marquette bands' instrumentation was brass and percussion, but by early 1891 the bands had begun using woodwind instruments. The Marquette City Band had clarinets in 1891 and also featured, on occasion, solos for saxophone, flute, vocalist or violin. The solos were accompanied by the full band. In general the brass instrumentation with added woodwinds prevailed during the period 1890-1897.

Performed Music

During the period 1890-1897 the Marquette bands performed music for parades, such as marches and popular tunes. On concerts the bands played selections such as Civil War songs, national airs and patriotic tunes. The performance of selections such as these was attributed to the possibility of a Spanish-American War. In addition, more arrangements/transcriptions of the "classics"

were programmed by the Marquette City Band. Overtures, sacred selections and arrangements of operatic material were commonly used on the Marquette concerts. Lastly, dance music was usually performed on concerts, at picnics, and at masquerade balls or dances.

The period 1890-1897 was considered to be a transitional period in regard to the bands' functions, instrumentation, and performed music. The function was changing from marching to concert; the instrumentation was utilizing more woodwinds than in previous years; and more concert-oriented selections were being performed.

CHAPTER V
BANDS IN MARQUETTE (1898-1906)

1898, The Marquette City Band Reorganizes

Although there were no active bands in the city of Marquette during 1897, the Marquette City Band reorganized in early 1898. At a band rehearsal on January 6, 1898, the Marquette City Band's members elected the following officers: F. L. Simmons, director/manager; Joe Hoar, secretary; and Alf Hebbard, treasurer.¹ During 1898 the twelve-piece Marquette City Band had the following instrumentation: three cornets, one clarinet, two alto horns, two trombones, one baritone, one Eb bass, one snare drum, and one bass drum.²

The Marquette City Band performed a concert and three parades during the first half of 1898. The concert, a benefit for starving Cubans (pre-Spanish-American War), included a local orchestra, vocal soloists, instrumental soloists, as well as the City Band. On the program the Marquette City Band played marches and ended the concert with The Star Spangled Banner.³

¹"Band Gets Together," The Mining Journal, January 5, 1898, p. 8.

²Ibid.

³"Patrons Will Help the Starving," The Mining Journal, March 1, 1898, p. 1.

The first of three parades in 1898 featured the Marquette City Band playing music for over two thousand people. The parade, described by a Mining Journal reporter as a "patriotic march," started at one end of town, proceeded to the other end of town, and returned.¹ In addition to the Marquette City Band, who performed two selections on the march, other marching units included the Boys Brigade (a scout-like organization) and the Marquette Volunteers (a military volunteer group).²

The second parade of 1898 was staged for the departure of the Upper Peninsula Lake Superior Guards, which had been called up to active duty. This May 21, 1898, Marquette parade was performed for a jubilant crowd that had turned out to support the Lake Superior Guards.³

The third parade of 1898 was the last public performance of the Marquette City Band. The parade, given on Decoration Day, May 28, 1898, consisted of marches and patriotic music.⁴ Shortly after May 1898, The Cadet Greys Band edged the Marquette City Band out of the available performance opportunities.

¹"All Turn Out Together," The Mining Journal, May 7, 1898, p. 1.

²Ibid.

³"Departure of the Lake Superior Guards," The Mining Journal, May 21, 1898, p. 1.

⁴"Soldiers, Dead of the Civil War," The Mining Journal, May 28, 1898, p. 1.

1898-1900, The Cadet Greys

The Cadet Greys band was organized in 1898 by Charles Geill. During 1898 the band rehearsed twice weekly in the city hall, had a voting contest to choose the band's name, and gave benefit concerts for new uniforms.¹

The Cadet Greys had twenty-one members, who had their own instruments, and consisted of the following instrumentation: two clarinets, one soprano saxophone, one alto saxophone, one tenor saxophone, one baritone saxophone, four cornets, three alto horns, two tenor horns, one baritone horn, one B^b bass, one tuba, two percussionists, and a drum major.²

In 1898 the Cadet Greys officers were Charles Geill, leader; John Coughlin, president; W. H. Latterall, vice-president; and G. Schroeder, secretary/treasurer.³

The first public appearance for the Cadet Greys occurred two months after they organized. On April 7, 1898, the band played a short concert for the Marquette city council, to publicize the band's fund raising

¹Kenyon Boyer, "Early Bands in Marquette," from a radio series, Historical Highlights, Vol. IV, No. 72, 1952, p. 7.

²"It Wants a Name," The Mining Journal, March 19, 1898, p. 1.

³Ibid.

activities.¹ The Cadet Greys were raising money to purchase additional instruments, new uniforms and music.

Another fund raising event occurred on May 20, 1898. On that date the Cadet Greys gave a Grand Ball, to raise money for uniforms.² At the Grand Ball music was furnished by the Marquette Ideal Orchestra and admission was twenty-five cents, with supper extra.³

The first public appearance of the Cadet Greys in their new uniforms was a performance for the Swedish Crown Society of Marquette on June 24, 1898.⁴ The uniforms that the band wore at the performance were gray in color, with gold braid, coupled with a military helmet that had a large yellow plume.⁵ The Mining Journal reporter described the uniform as a "showy costume."⁶

During the next three months of 1898 (August, September and October) the Cadet Greys performed three times: (1) a parade on August 13, 1898, to greet firemen

¹"New Band Gets Out," The Mining Journal, April 9, 1898, p. 1.

²"City Brevities," The Mining Journal, May 14, 1898, p. 1.

³Ibid.

⁴"Midsummer's Day Picnics," The Mining Journal, June 25, 1898, p. 8.

⁵Ibid.

⁶Ibid.

returning from a tournament;¹ (2) music for dancing on September 2, 1898, at Presque Isle Park, for an excursion from Ishpeming;² and (3) a parade on October 27, 1898, to honor Michigan's governor, who was speaking in Marquette.³

The Cadet Greys enjoyed productive activity during 1899. In February of 1899 the band held a special meeting at which they planned the year's performances. On February 27, 1899, an editor of The Mining Journal stated that the Cadet Greys were a rare occurrence in the band field.⁴ The Mining Journal's editor also mentioned that the Cadet Greys had lasted a year, whereas six to eight months were the average ". . . lease of life for a new band."⁵ During 1899 the Cadet Greys rehearsed in a room in the Marquette city hall, had purchased music stands and chairs, and prepared to give a ball two weeks after Easter.⁶

¹"Music for the Firemen," The Mining Journal, August 6, 1898, p. 1.

²"On Labor Day," The Mining Journal, September 4, 1898, p. 1.

³"Governor Comes to Marquette," The Mining Journal, October 29, 1898, p. 1.

⁴"One Year Old," The Mining Journal, February 27, 1899, p. 8.

⁵Ibid.

⁶Ibid.

On April 4, 1899, the Cadet Greys played music for one of the largest funeral processions in the city of Marquette. The procession was held in honor of two local citizens who died in the Spanish-American War.¹ Participating in the procession, in addition to the Cadet Greys, were over six hundred members of local societies.²

The second annual Cadet Greys Easter Ball was given on April 28, 1899.³ The band performed a short parade preceding the ball, to attract more local citizens. The ball, held at Fraternity Hall, featured Muhlbaaur's orchestra. A special attraction of the ball was a cakewalk, which was performed for the first time in Marquette. The Cadet Greys performed several selections at the ball, which was well attended.⁴

The next appearance of the Cadet Greys occurred on May 30, 1899. On that date the band performed patriotic music for a parade honoring deceased veterans.⁵ The parade, sponsored by the Grand Army of the Republic,

¹"Heroes Laid to Rest," The Mining Journal, April 8, 1899, p. 1.

²Ibid.

³"City Brevities," The Mining Journal, April 8, 1899, p. 1.

⁴"City Brevities," The Mining Journal, April 29, 1899, p. 1.

⁵"Honor Fallen Veterans," The Mining Journal, May 27, 1899, p. 1.

proceeded through the city to the opera house, where a short concert was performed. The Cadet Greys and the Marquette High School Chorus combined to play patriotic selections, which included America.¹

Another performance of the Cadet Greys on May 30, 1899, was an evening concert and dance at Presque Isle Park. A Mining Journal reporter mentioned that hundreds attended the event.²

During the summer of 1899 the Cadet Greys performed for many different functions. On June 9, 1899, the band played for the Maccabees annual summer convention. The convention performance included meeting the visiting Maccabees at the train depot, escorting them to the Fraternity Hall, and marching in an afternoon parade.³ Other bands also in attendance at the afternoon parade included the Negaunee City Band and the Ishpeming City Band.⁴

In Marquette on July 4, 1899, there was no official celebration. This was due to the fact that the city was

¹"Honor Fallen Veterans," The Mining Journal, May 27, 1899, p. 1.

²"Big Crowd at the Island," The Mining Journal, June 3, 1899, p. 1.

³"Big Swarming of the 'Bees,'" The Mining Journal, June 10, 1899, p. 1.

⁴Ibid.

planning for an August, 1899, firemen's tournament.¹ On July 4 a parade which was organized by a touring circus included the Cadet Greys, who led the parade. Later in the day of July 4 the Cadet Greys performed a patriotic concert, which concluded with special daylight fireworks.²

The next appearance of the Cadet Greys occurred at the Marquette Firemen's Tournament on August 10-13, 1899. The tournament, which included over 3,300 visitors, consisted of a large parade, competitive events, and an evening concert.³ Bands in attendance for the tournament included the Cadet Greys, the Calumet City Band, the Lake Linden City Band, the Ishpeming City Band, and the Negaunee City Band. Each band accompanied its respective city's firemen units.⁴

On August 23, 1899, the Cadet Greys performed a concert on the lawn of a local resident, S. S. Ormsbee.⁵ The concert was well attended but curtailed because of rain. The band was then invited inside the Ormsbee house

¹"Daylight Fireworks," The Mining Journal, July 15, 1899, p. 1.

²Ibid.

³"The Firemen's Tournament," The Mining Journal, August 12, 1899, p. 1.

⁴Ibid.

⁵James Russell, "Band Concert," The Mining Journal, August 26, 1899, p. 1.

for lunch. That same evening the Cadet Greys serenaded the Bishop-elect Frederick Eis and guests.¹

On August 28, 1899, the Cadet Greys gave an "entertainment" in the Marquette Opera House. On the program were selections by the band, a magic act by G. L. Fox, and a showing of pictures of the Cuban War.² Russell reported that the Cadet Greys gave the "entertainment" to raise funds to purchase new music.³

The final two Cadet Greys performances of 1899 included the Marquette Fair parade on September 2, 1899,⁴ and a Thanksgiving dance on November 29, 1899.⁵

During 1900 the Cadet Greys played for fewer functions than in 1898 or 1899. Most of the performances were parades for different organizations, short concerts or political rallies.

The first performance in 1900 for the Cadet Greys was at the Memorial Day exercises on May 28, 1900.⁶

¹James Russell, "Band Concert," The Mining Journal, August 26, 1899, p. 1.

²James Russell, "Band Concert," The Mining Journal, August 27, 1899, p. 1.

³Ibid.

⁴"Next Thing Is the Fair," The Mining Journal, September 2, 1899, p. 8.

⁵"City Brevities," The Mining Journal, December 2, 1899, p. 1.

⁶"Soldiers Remembered," The Mining Journal, June 2, 1900, p. 1.

Although a listing of selections was not available, the Cadet Greys probably performed patriotic selections.

The Cadet Greys' second performance in 1900 was an outdoor concert/dance, for the Maccabees second annual county reunion at Michigamme, Michigan (June 2, 1900).¹ A special excursion train traveled to Michigamme (from Marquette) with five hundred Marquette residents and the Cadet Greys. The Cadet Greys, the Negaunee City Band, the Ishpeming City Band, and the Michigamme Ideal Band participated in the county reunion.²

The Cadet Greys performed in a parade in Marquette on June 25, 1900. The parade was organized for the St. John Baptiste Quarter Century Jubilee.³ Five bands were in attendance at the jubilee including the Cadet Greys, the Escanaba Band, the Iron Mountain Band, the Ishpeming City Band, and the Negaunee City Band.⁴

On August 3, 1900, the Cadet Greys played on the streets of Marquette to advertise the Superior Hotel employees' dance, which was given at Fraternity Hall.⁵

¹"Maccabees' Great Day," The Mining Journal, June 9, 1900, p. 8.

²Ibid.

³"Quarter Centennial Was a Huge Success," The Mining Journal, June 30, 1900, p. 1.

⁴Ibid.

⁵"City Brevities," The Mining Journal, August 4, 1900, p. 1.

On the streets the band played marches, popular tunes, and dances designed to arouse the citizens' interest in the festivities.

The final performances of 1900 for the Cadet Greys were the annual Marquette Labor Day parade of September 2, 1900, and performances at local political rallies on October 27, 1900. At the rallies the Cadet Greys played music appropriate to the respective political parties.¹

1901, 1902, Years of Visiting Bands
The Marquette Branch Prison Band

During the first four months of 1901 the Cadet Greys played for several functions in Marquette. The functions included music for skating at the new ice rink on January 3, 1901, a masquerade ball at the ice rink on March 23, 1901, and a parade for St. Patrick's Day on March 24, 1901. At the St. Patrick's Day performance the Cadet Greys played many Irish airs, then marched to St. Peter's church, where a mass was given.²

On May 22, 1901, Russell reported that the Cadet Greys needed financial help.³ Russell mentioned that the

¹"Both Maybury and Bliss," The Mining Journal, October 27, 1900, p. 1.

²"Largely Attended," The Mining Journal, March 25, 1901, p. 8.

³James Russell, "Band Needs Help," The Mining Journal, May 22, 1901, p. 8.

band had twelve pieces, was badly disorganized, and would fail without local support.¹ Russell further stated that many people of Marquette believed that "every wide awake community should boast and support a band. . ."² An additional statement in the same article of The Mining Journal stressed a need for more community demand for the band, so that the Greys would get some return for the time they gave to rehearsal and performance.³

Russell also suggested that a city appropriation of \$1,000 or \$1,500 annually would permit the Cadet Greys members to receive a small stipend for rehearsals. Russell concluded the article with the following statement: "Once what is left of the present band goes to pieces it will be long and expensive work to organize its successor--It will be cheap in the long run to assist and brace up the Greys."⁴ After the Russell editorial the Cadet Greys did not perform again in the city of Marquette, and soon disbanded.

During the remainder of 1901 and 1902 various Marquette organizations hired out-of-town bands for their social events. On one occasion the St. John Baptiste

¹Kenyon Boyer, "Early Bands in Marquette," p. 7.

²Russell, "Band Needs Help," p. 8.

³Ibid.

⁴Ibid.

Society of Marquette hired an Ishpeming band to represent the society at a June convention.¹ The Negaunee Band was also engaged to perform in Marquette during 1901. On August 21 and 22, 1901, the Negaunee band was hired to perform at a veterans' function.²

Other out-of-town bands that performed in Marquette during the period 1901-1902 included the Calumet and Hecla Band. The Calumet Band, led by Colonel A. Cox, performed several concerts and parades during 1901-1902.

During the period 1901-1902 one attempt was made to reorganize a Marquette band. Charles Hanck, a local percussionist and band leader, proposed that the city support a band geared to marching only.³ Several members of the defunct Cadet Greys and other local musicians supported Hanck's proposal. The group was organized and gradually evolved into Hanck's Drum and Bugle Corps (Fig. 5). The Drum and Bugle Corps consisted of the following instrumentation: four bugles, thirteen field drums, one bass drum, one color guard member (American flag bearer), and one drum major. Hanck's Drum and Bugle Corps played occasionally in Marquette during the period

¹"At Iron Mountain," The Mining Journal, June 15, 1901, p. 8.

²"G.A.R. Men Coming," The Mining Journal, August 17, 1901, p. 1.

³"New Cornet Band," The Mining Journal, November 2, 1901, p. 8.

1901-1902. The photograph below (circa 1902) was taken on the steps of the Marquette County Court House.



HANCK'S DRUM AND BUGLE CORPS. MARQUETTE, MICH.

Figure 5 Hanck's Drum and Bugle Corps

The Marquette Branch Prison Band

During the period 1898-1902 the Marquette Branch Prison authorities organized a prisoners' band. The band rehearsed and performed at the prison for various functions. A photograph of the Prison Band (Fig. 6) indicated the following instrumentation: several clarinets, five cornets, three alto horns, two baritones, two trombones, one Helicon tuba, one snare drum, and one bass drum. Other instruments were not visible in the picture. Other instruments were not visible in the picture.



Figure 6. The Marquette Branch Prison Band
(circa 1900-1902)

1903, Marquette's New Band

During the first eight months of 1903 many bands performed in the city of Marquette, but the city still had no organized band. Bands that performed in the city from January through September of 1903 included the Ishpeming City Band, which played for the laying of the cornerstone for the new Marquette County Court House;¹ the Calumet and Hecla Band, which performed at a reception and dance on August 6, 1903;² and the Negaunee City Orchestra/Band, who were hired for the Marquette Labor Day celebration on September 2, 1903.³

In August of 1903 the citizens of Marquette arranged to have the Calumet and Hecla Band perform three Saturday concerts.⁴ Funding for the three concerts was provided through donations from Marquette citizens and businesses.⁵ Russell reported that the aims of the concerts were "to liven things up and to give people something to do and

¹"Ready for Stone," The Mining Journal, April 25, 1903, p. 1.

²"Reception and Dance," The Mining Journal, August 8, 1903, p. 1.

³"Labor Day Celebration," The Mining Journal, August 8, 1903, p. 8.

⁴"Listen to the Band," The Mining Journal, August 29, 1903, p. 1.

⁵James Russell, "C & H Band Coming," The Mining Journal, August 29, 1903, p. 1.

talk about."¹ Russell also wrote that the absence of a local band was greatly felt at that time.²

The Calumet and Hecla Band concerts evidently caused the residents of Marquette to consider organizing a city band. In a lengthy Mining Journal article of September 12, 1903, entitled "Why Not Have Band?" Russell discussed the major advantages of organizing a city band.³ Russell reported that "one of the best known leaders in the north country" was ready to locate in Marquette and organize a band.⁴ Russell also stated that the leader would bring five or six leading musicians to Marquette to perform in the band,⁵ while other players could be recruited in the city.

On September 19, 1903, a Mining Journal reporter commented that the paper had received letters in support of a city band. The Mining Journal had also received a letter from a Calumet area band of fourteen players who would be willing to move to Marquette if only the Marquette residents would support a band.⁶

¹James Russell, "C & H Band Coming," The Mining Journal, August 29, 1903, p. 1.

²Ibid.

³James Russell, "Why Not Have Band?" The Mining Journal, September 12, 1903, p. 1.

⁴Ibid.

⁵Ibid.

⁶"Want to Come Here," The Mining Journal, September 19, 1903, p. 1.

William Sanders, leader of the TriMountain, Michigan, band and former leader of the Marquette Cornet Band of 1891, also expressed interest in relocating to Marquette.¹ By October of 1903 Sanders and his family had moved to Marquette to begin organizing a new city band.²

Russell reported that the new city band was well under way by December of 1903, was rehearsing at the city hall, and soon would be ready to accept engagements.³ On December 10, 1903, the city band elected the following officers: President/Manager, A. E. Alstyn; Vice-President, Charles Segren; Secretary/Treasurer, George Schroder; and Music Director, William Sanders.⁴ In December of 1903 the city band's instrumentation consisted of the following: one piccolo, four cornets, two alto horns, three tenor horns, one baritone, one bass, one snare drum and one bass drum.⁵

¹"Want to Come Here," The Mining Journal, September 19, 1903, p. 1.

²"City Brevities," The Mining Journal, October 3, 1903, p. 1.

³James Russell, "Band Well Under Way," The Mining Journal, December 5, 1903, p. 8.

⁴"City Brevities," The Mining Journal, December 12, 1903, p. 1.

⁵Ibid.

1904, A Year of Dances and Parades

The "new" city band, under the direction of William Sanders, began 1904 by performing for a New Year's dance. The dance, held at Fraternity Hall, was well attended and a Mining Journal reporter stated that the bandmen wore their new uniforms, which had been purchased in 1903.¹

During January of 1904 the band performed three times and had earned a good reputation. A Mining Journal editor mentioned that the city should support such an excellent band that was intelligently directed.² The editor subsequently mentioned that one band member still had no work, and anyone that could hire him would "confer a singular favor on the band by doing so."³

From February through April of 1904 the city band performed for a series of weekly Thursday night "hops."⁴ In addition to the "hops" the band played at an Easter ball for the Marquette Carpenters Union on April 26, 1904.⁵ During 1904 the city band performed the dance

¹"A Time of Dances," The Mining Journal, January 2, 1904, p. 1.

²"City Brevities," The Mining Journal, January 9, 1904, p. 1.

³Ibid.

⁴"City Brevities," The Mining Journal, January 23, 1904, p. 1.

⁵"Easter Monday Ball," The Mining Journal, April 2, 1904, p. 1.

music that was popular, and had purchased a great deal of that new dance music during the first part of the year.¹

The city band played for their first parade of 1904 at the annual Marquette Memorial Day celebration on May 28, 1904.² The performance was the last time that William Sanders directed the band. Sanders took a position with the Quincy Mining Company and later moved to Hancock, Michigan. F. L. Simmons succeeded Sanders as band director.³

Other parades that the city band performed during 1904 included the parade/picnic for the Marquette Finnish-American Society on June 25, 1904, and the annual Marquette Fourth of July parade. Other bands that participated in the Fourth of July parade were the Negaunee City Band and Hanck's Drum Corps.⁴

The final public performance of the city band during 1904 was a series of concerts at the Marquette County Fair on September 8-10, 1904.⁵ Other bands in attendance

¹"City Brevities," The Mining Journal, January 23, 1904, p. 1.

²"Memorial Program," The Mining Journal, May 28, 1904, p. 1.

³"Band Master Leaves," The Mining Journal, May 28, 1904, p. 1.

⁴"Parade," The Mining Journal, July 4, 1904, p. 1.

⁵"Directors Plan Fair Amusements," The Mining Journal, August 20, 1904, p. 1.

at the county fair included the Negaunee City Band and the Ishpeming City Band.¹

On October 7, 1904, the city band serenaded the home of A. E. Alstyn.² At the serenade Alstyn, president of the city band since its reorganization, was presented with a gold watch fob.³ The serenade was the final performance of the city band. On October 15, 1904, a reporter mentioned that the band, under the direction of Charles Geill, was in need of a bass horn.⁴ The reporter also stated that the band was practicing steadily and would give dances later in the season;⁵ however, there was no documentation of performances for the band after October of 1904.

1905, 1906, Years of Popularity
for Hanck's Drum Corps

During the years of 1905 and 1906, the city of Marquette had no city band. The city resorted to hiring

¹"Directors Plan Fair Amusements," The Mining Journal, August 20, 1904, p. 1.

²"Serenaded Mr. Alstyn," The Mining Journal, October 8, 1904, p. 1.

³Ibid.

⁴"City Brevities," The Mining Journal, October 15, 1904, p. 8.

⁵Ibid.

other Upper Peninsula cities' bands for events such as parades, dances and concerts. For example, during the summer of 1905 the Ishpeming Light Guard Band was hired to play a series of Saturday night outdoor concerts at Presque Isle Park.¹

Another ensemble that performed in Marquette during the latter part of 1905 was Hanck's Boys' Drum Corps. The Corps, which consisted of twelve field drums, one bass drum, four bugles, and one color bearer, performed for parades and patriotic events. On September 27-28, 1905, the Corps was engaged to play at the Alger County Fair in Munising, Michigan.² The performance at the fair consisted of a parade and concert.³

Hanck's Drum Corps practiced regularly during the first four months of 1906. On April 21, 1906, the Corps ordered new uniforms from a Philadelphia, Pennsylvania, manufacturer.⁴ A Mining Journal reporter described the new uniforms as "dark, bottle-green wool, with black

¹"City Brevities," The Mining Journal, July 1, 1905, p. 8.

²"Music for Munising," The Mining Journal, September 23, 1905, p. 1.

³Ibid.

⁴"Ordered New Uniforms," The Mining Journal, April 21, 1906, p. 8.

braid."¹ The uniform also had a "Sousa-style" cap with brass buttons.²

On May 21, 1906, a benefit dance was given to raise money for the Corps' new uniforms.³ Prior to the dance the Corps performed a short parade, after which the crowd was entertained by the Marquette Ideal Orchestra.⁴

The first performance of Hanck's Drum Corps in their new uniforms was a parade and outdoor concert for the Marquette Memorial Day celebration of May 30, 1906.⁵ For the celebration the Corps performed military bugle calls, patriotic music and a variety of street beats.⁶

Hanck's Drum Corps, which won first prize at a Sault Ste. Marie, Michigan, firemen's tournament,⁷ played for the Marquette Fourth of July parade in 1906.⁸ A Mining

¹"Ordered New Uniforms," The Mining Journal, April 21, 1906, p. 8.

²Ibid.

³"Benefit Dance," The Mining Journal, April 21, 1906, p. 8.

⁴Ibid.

⁵"New Uniforms Arrive," The Mining Journal, May 19, 1906, p. 1.

⁶Ibid.

⁷"Drum Corps Make Hit," The Mining Journal, August 25, 1906, p. 1.

⁸"Crowd Was A Record Breaker," The Mining Journal, July 7, 1906, p. 1.

Journal editor described the parade as the "best in years and the most attractive."¹ The Drum Corps led the parade which also included the Ishpeming and Munising City Bands.

Other band activity in the city of Marquette during 1905-1906 included summer concerts by the Munising Band, concerts by the Negaunee City Band during the fall of 1906, and a three day performance for the Marquette County Fair by the Calumet and Hecla Band.

Summary

The Bands' Functions

During the years 1898-1906 the functions of the Marquette bands expanded from the traditional parade/concert function to performances for different events. The Marquette City Band played primarily for parades and concerts, while the Cadet Greys performed for dances, funeral processions, political rallies in addition to the parades and concerts. After the demise of the traditional city band in Marquette (1905), Hanck's Drum Corps performed for parades, patriotic events and an occasional exhibition concert.

¹"Crowd Was A Record Breaker," The Mining Journal, July 7, 1906, p. 1.

Instrumentation

The size and instrumentation of Marquette's bands during 1898-1906 changed radically. In the early part of the discussed period the Marquette City Band had only one woodwind (a clarinet), nine brass instruments, and two percussion. In the middle part of the period the twenty-one piece Cadet Greys had six woodwinds, including two clarinets and four saxophones, twelve brass instruments and two percussion.

Later in the period the "new" city band performed with only one woodwind (a piccolo), eleven brass instruments and two percussion. Hanck's Drum Corps further changed the instrumentation during the period to four brass (bugles) and percussion.

Performed Music

The selections performed during the period 1898-1906 were directly related to each band's particular function. The early Marquette City Band, playing primarily for parades and concerts, performed marches, arrangements of classics, and popular tunes. On the other hand, the Cadet Greys and the "new" city band performed dance music and funeral music in addition to parade and concert selections. During 1905-1906 Hanck's Drum Corps played marches, patriotic music, bugle calls and street beats for the many parades in which they participated.

During the 1898-1906 period there were four organized bands in Marquette--the Marquette City Band, the Cadet Greys, the "new" city band and Hanck's Drum Corps. The bands served a variety of functions, played numerous selections of music, and had radically different instrumentation.

CHAPTER VI
BANDS IN MARQUETTE (1907-1930)

1907, 1908, Years of Visiting Bands and Hanck's Drum Corps

Bands from other Upper Peninsula cities performed at functions in Marquette during 1907. The out-of-town bands were hired to perform in Marquette because there was not an organized band in the city during early 1907. Performing in Marquette during 1907 were the Negaunee City Band (Memorial Day parade/concert on May 30, St. Jean Baptiste Celebration parade on June 24, and the Marquette Fourth of July parade); the Ishpeming Military Band (St. Jean Baptiste Celebration parade on June 24, a concert at Presque Isle Park on July 20, and a parade for the Fifteenth Anniversary of the Odd Fellows Lodge on August 22).¹ In addition to the mentioned out-of-town bands, a local group organized a "clown" band known as Susie's Infamous "Hayseed" Band.² The Hayseed Band, organized to perform in the Fourth of July Parade, wore

¹The Mining Journal, January 4, 1907-July 3, 1907.

²"Celebration to Be Record Breaker," The Mining Journal, June 8, 1907, p. 1.

"grotesque" costumes in the parade, and played dance music of the 1860's.¹

Another out-of-town band that performed in Marquette during the period 1907-1908 was the Calumet and Hecla Band from Calumet, Michigan. The Calumet and Hecla Band, directed by Frederick Scott, performed for a charity ball in Marquette on January 3, 1908.² The charity ball, attended by 1,500-2,000 Upper Peninsula residents, raised \$2,413.00 for the St. Luke's Hospital.³ The Calumet and Hecla Band (thirty musicians) performed a concert/dance composed of twenty-eight selections. The program as listed in a Mining Journal article is as follows:

Calumet and Hecla Band Program⁴
January 3, 1908

Concert Program

Overture...	"Mirella".....	Gounod
Patriotic..	"The Blue and the Grey".....	Dalbey
Selection..	"Orphee aux Enfees".....	Offenbach
	"On the Levee".....	Hall
	"Whistling Oddity".....	Perry
	"Serenade".....	Perry
Entr acte..	"Cupid Pleadings".....	Voelker

Opening of the Dance

Grand March.....	"Forward".....	Weedon
Waltz.....	"Jennessee Doree".....	Waldteufel
Quadrille.....	"Declaration".....	Wiegard

¹"Hayseed Band Practicing," The Mining Journal, June 15, 1907, p. 10.

²"Ball Surpasses All Expectations," The Mining Journal, January 4, 1908, p. 1.

³Ibid.

⁴Ibid.

Two-Step....."Dance of the Do-Funneys"..Walker
 Quadrille....."Festivity".....Rollinson
 Waltz....."Sweethearts".....Albert
 Quadrille....."Good Humor".....Wiegard
 Two-Step....."Feather Queen".....McKinley
 Quadrille....."Frivolity".....O'Hara
 Waltz....."Near to Thee".....Waldteufel

-Supper-

Two-Step....."Motor March".....Rosey
 Waltz....."A Dream of Heaven".....Bauer
 Three-Step....."Moonwinks".....Stevens
 Two-Step....."Kiss, Kiss, Kiss".....Hoffman
 Waltz....."Italian Nights".....Tobani
 Two-Step....."Dixie Blossoms".....Wenrick
 Waltz....."Morgenblatter".....Strauss
 Three-Step....."King Cupid".....Rolfe
 Two-Step....."You're An Indian".....Lloyd
 Waltz....."Dearie".....Kummer
 Extra.....
 Extra.....

Hanck's Drum Corps

Hanck's Drum Corps enjoyed a productive year of performance in 1908. The Corps was now under the direction of Frank Wentworth, since the death of former director Charles Hanck. Hanck had established the Corps several years earlier but died of diabetes at age thirty-seven on February 28, 1907.¹ In 1908 the Corps gave a benefit dance on May 19, 1908, with music furnished by

¹"Charles J. Hanck Has Passed Away," The Mining Journal, March 2, 1907, p. 8.

Sullivan's Orchestra.¹ The dance, which raised seventy-nine dollars toward the purchase of new uniforms for the Corps, featured an exhibition drill by a corps of girl drummers, under the direction of Frank Wentworth.²

New uniforms for Hanck's Drum Corps were purchased from the proceeds of the dance. The uniforms, described in a Mining Journal article, were brown "rough rider" suits with leggings and military hats.³ During 1908 the Drum Corps had fourteen members and played for several Marquette parades, including the Decoration Day parade of May 30, a firemen's tournament parade of August 1, and a parade for the Hibernian Society on August 12.

During the summer of 1908 the Ishpeming City Band, composed of twenty-five members, gave a series of concerts at Presque Isle Park.⁴ The first concert of the 1908 series consisted of the following selections:

¹"Benefit Dance Tuesday," The Mining Journal, May 16, 1908, p. 1.

²Ibid.

³"City Brevities," The Mining Journal, May 30, 1908, p. 8.

⁴"Band Concerts Arranged," The Mining Journal, May 23, 1908, p. 1.

Ishpeming City Band Program¹
May 30, 1908

March.....
Selection....."The Red Mill".....Herbert
March.....
Waltz....."The Wedding of the Winds"...Hall
March.....
Selection....."Semirande".....Rossini
March.....
Selection....."My Maryland".....
Short.....
March.....

Our Boy's Band (1909-1914)

In January of 1909 a Marquette resident, Rudolph J. Klamert, organized a boys band.² Klamert had recruited fourteen boys by March of 1909 and planned to give a dance on April 22 to raise funds for uniforms. By April 17, 1909, the band had grown to twenty members and consisted of the following instrumentation: seven cornets, four tenor horns, three trombones, two baritones, one tuba, one snare drum and one bass drum. The photograph of Our Boy's Band (Fig. 7) taken on the steps of the Marquette City Hall (circa 1910) pictures eighteen boys and director Rudolph Klamert.

¹"Band Concerts Arranged," The Mining Journal, May 23, 1908, p. 1.

²"Boy's Band Organized," The Mining Journal, January 17, 1909, p. 8.



Figure 7. Our Boy's Band

Our Boy's Band performed in the Marquette area for various events including a concert at the Grand Theatre on October 24, 1909.¹ The concert, given to raise money for a new tuba for the band, consisted of one or two reels of moving pictures and the following band selections:

¹"Concert Sunday Night," The Mining Journal, October 23, 1909, p. 1.

Our Boy's Band Concert Program¹
October 24, 1909

March.....	"Recollections".....	Southwell
Waltz.....	"Sweet Recollections".....	Collins
Piano Solo.....	
"Ladies Band Overture".....	Southwell
March.....	"Our Band".....	Kohr
Vocal Solo.....	
Duet.....	"Old Kentucky Home".....	
	(Clarence and Leo Klamert)	
March.....	"Success".....	Southwell
Medley.....	
Waltz.....	"Good Night".....	Cox

Our Boy's Band performed infrequently during 1910 through 1914, mostly for parades. Performances by the band at parades included the Midsummer's Day Parade of June 24, 1912,² the Marquette County Fair of September 5, 1912,³ and a Farmers' Picnic Parade of August 6, 1914.⁴ There was no mention of Our Boy's Band in The Mining Journal after 1914.

¹"Concert Sunday Night," The Mining Journal, October 23, 1909, p. 1.

²"Midsummer's Day," The Mining Journal, June 22, 1912, p. 1.

³"Three Bands Are Hired," The Mining Journal, August 10, 1912, p. 1.

⁴"Farmers' Picnic," The Mining Journal, August 8, 1914, p. 1.

The Marquette Finnish Band (1909-1914)

During the first three months of 1909 Fred Moninen, a local Marquette citizen, organized a band of thirty Finnish-American residents.¹ The Marquette Finnish Band, as they were called, performed mostly for Finnish functions during 1909 and 1910. In 1911 the Marquette Finnish Band performed for the annual Memorial Day Parade/Concert on May 30,² a concert for five hundred visiting members of the Detroit Chamber of Commerce on June 10,³ and they also played music for a dance at Owl's Hall in Marquette on June 11.⁴ The photograph of the band (Fig. 8) shows that they had the following instrumentation: four clarinets, one tenor saxophone, seven cornets, two alto horns, two French horns, three slide trombones, one valve trombone, one baritone, three tubas, one snare drum and one bass drum.

On July 30, 1911, the Marquette Finnish Band performed at a picnic given by the Finnish Brothers

¹"City Brevities," The Mining Journal, April 10, 1909, p. 8.

²"Memorial Day Program," The Mining Journal, May 27, 1911, p. 1.

³"Visitors Due at 9 O'Clock," The Mining Journal, June 10, 1911, p. 1.

⁴"City Brevities," The Mining Journal, June 10, 1911, p. 8.

Temperance Association of the Upper Peninsula.¹ At this picnic the Finnish-Americans organized an Upper Peninsula chapter of the Finnish Musical League of America, which was composed of the Finnish bands and choral societies of the United States.² A Mining Journal reporter stated that there was, at that time, a movement in the United States

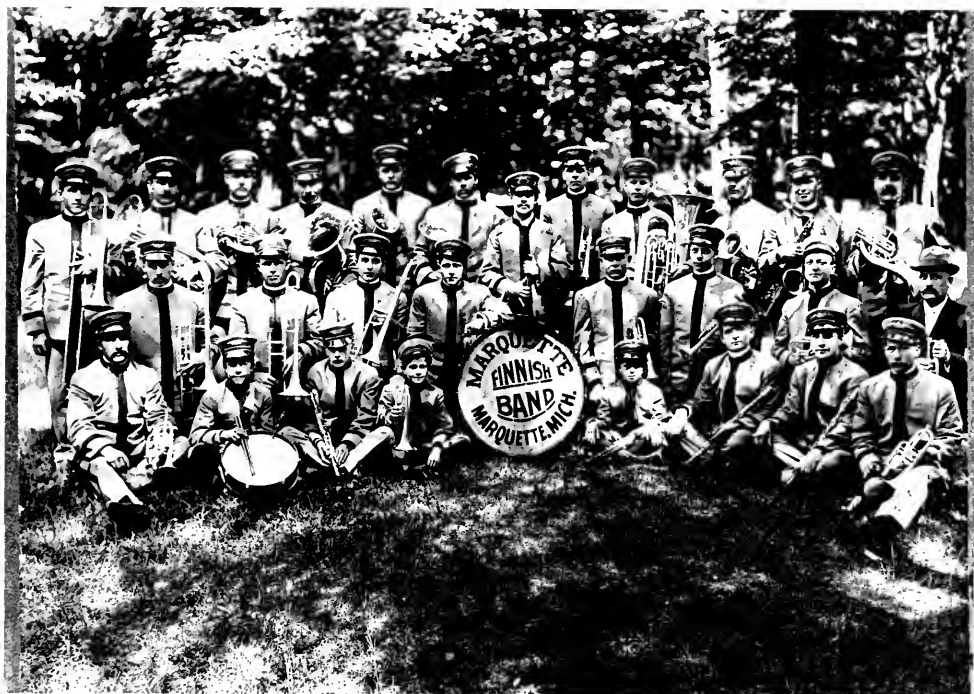


Figure 8. The Marquette Finnish Band
(circa 1910)

¹"Organized a Society," The Mining Journal, August 5, 1911, p. 1.

²Ibid.

to recruit (for the Musical League) as many Finnish musicians as possible.¹ The new Upper Peninsula chapter elected officers and directors from many area towns.

In January of 1912 a Mining Journal reporter mentioned that the Marquette Finnish Band had been without a leader for some time.² The reporter also stated that W. Eklund, of Quincy, Massachusetts, had been hired for the position as director of the band.³ Eklund, the reporter wrote, had served as the director of several Finnish bands in the eastern part of the United States, and had been chosen from a list of six applicants.⁴ In 1912 the Finnish band had only twenty members and two years later disbanded.

Privately Sponsored Bands (1915-1917)

During the years 1915-1917 five different bands were organized in the city of Marquette. These bands were sponsored by local merchants, fraternal societies, or social hall associations. One of the local bands, Klamert's Home Band, was organized in early 1915.

¹"Organized a Society," The Mining Journal, August 5, 1911, p. 1.

²"New Leader for Finnish Band," The Mining Journal, January 27, 1912, p. 8.

³Ibid.

⁴Ibid.

R. Klamert, originally the leader of Our Boy's Band, formed Klamert's Home Band in order to play for Marquette functions. On May 31, 1915, Klamert's Home Band led the traditional Marquette Memorial Day parade.¹ A reporter described the parade as a rather elaborate procession that included the Marquette Naval Reserve, the Boy Scouts, and children with flags, in addition to Klamert's Home Band.²

In June of 1915 Klamert's Home Band performed on two occasions. The first occasion, a picnic for the Knights of Columbus on June 21, consisted of a parade from a local church to the picnic grounds.³ The second performance in June of 1915 was a parade in observance of Midsummer's Day. This parade, sponsored by the St. Jean Baptiste Society, proceeded from a local church to Bureau's Hall in Marquette.⁴

Klamert's Home Band performed for two functions in July of 1915 including the annual Marquette Fourth of July celebration. At the Fourth of July celebration

¹"Memorial Day Plans Complete," The Mining Journal, May 29, 1915, p. 1.

²Ibid.

³"Picnic Next Monday," The Mining Journal, June 19, 1915, p. 1.

⁴"Midsummer's Day Observed," The Mining Journal, June 26, 1915, p. 1.

Klamert's Band played at the head of the parade and performed a concert later in the day, at Presque Isle Park.¹ Other bands that marched in the parade were the Clown Band, the Negaunee City Band, and the Knights of Pythias Band.²

Another July performance for Klamert's Band was a parade/concert for Marquette's Pioneers' Day on July 6, 1915.³ Pioneers' Day was described by a reporter as a homecoming for former Marquette residents who had moved to the city before 1860.⁴

A second privately sponsored local band, the Merchant's Concert Band, performed a concert in downtown Marquette on July 24, 1915.⁵ The July 24 performance was the only documented performance of the Merchant's Concert Band. The band's leader, Andrew Wirta, programmed the following selections:

¹"All Now Ready for Program," The Mining Journal, July 3, 1915, p. 1.

²"Great Crowd Came to City," The Mining Journal, July 10, 1915, p. 8.

³"Pioneers' Day," The Mining Journal, July 10, 1915, p. 1.

⁴Ibid.

⁵"Band Concert Tonight," The Mining Journal, July 24, 1915, p. 1.

March....."Carrottas".....K. L. King
Grand Medley-Overture.."Golden Nuggets"..L. Barnhouse
March...."I Didn't Raise My Boy to Be a Soldier"
A. Piantodori
Waltz....."Sur Li Mer".....A. Vereechken
"Evening Serenade".....A. Virta
March....."Teutonia".....M. E. Frank
"Band Carnival Overture".....George Ganthwek
"When You Wore a Tulip and I Wore a Big Red Rose"
Percy Wenrick
"Operatic Mingle Fantasy".....E. W. Berry
"Greater America".....M. E. Frank

In May of 1916 the Liberty Hall Band, another privately sponsored band, performed the first outdoor concert of the year at Lakeside Park in Marquette.² The Liberty Hall Band, under the direction of Thomas Tiihoner, had regular practices and performed concerts, parades and dances in Liberty Hall (downtown Marquette). The photograph on the following page (Fig. 9) pictures the Liberty Hall Band's instrumentation as two clarinets, one tenor saxophone, four cornets, one slide trombone, one euphonium-trombone, two baritones, two tubas, and one percussionist. The only other performance described

¹"Band Concert Tonight," The Mining Journal,
July 24, 1915, p. 1.

²"First Band Concert of the Season," The Mining Journal, May 6, 1916, p. 1.

in The Mining Journal was a parade for Decoration Day on May 30, 1916.¹



Figure 9. The Liberty Hall Band (circa 1915)

Another band that performed in Marquette during 1916 was sponsored by the League of Pythias, a local society. The Knights of Pythias Band, as they were called,

¹"Decoration Day Will Be Observed Tuesday," The Mining Journal, May 27, 1916, p. 8.

represented the society at a Marquette convention of the League of Pythias on June 8-10, 1916.¹ The seventeen piece band was directed by A. Tallbacka and consisted of the following instrumentation: two clarinets, four cornets, three alto horns, three trombones, two baritones, one tuba and two percussion.²

A local theatre, the Delft Theatre, sponsored a Marquette band and orchestra. The Delft Band and Orchestra was organized in April of 1916 and performed a concert on June 5, 1916.³ The Mining Journal reporter stated that the Delft Band and Orchestra had some of the best talent in the city.⁴ The June 4 program consisted of the following selections:

Delft Band Program⁵
June 4, 1916

Willow Grove March.....	Sorrentino
Royal Pageant Overture.....	Barnard
Moonlight on the Nile.....	Joseph Basto
Violin Solo	
Echoes of the Forest, Waltz.....	Chumley
The Moose, March.....	Flath
Mammon's Mager Palace, Overture.....	Shebeck
Humoreske Characteristic.....	Dvorak
Sonata I, Op. 69, No. 1.....	Dusek
C Rondo	
Washington Grays March.....	Grafulla

¹"First Band Concert of the Season," The Mining Journal, May 6, 1916, p. 1.

²Ibid.

³"Concert Sunday," The Mining Journal, June 3, 1916, p. 1.

⁴Ibid.

⁵Ibid.

The final performance of 1916 for the Delft Band was a Marquette parade on July 4. In addition to the Delft Band other bands in attendance included the Knights of Pythias Band, Klamert's Band, and the Marquette Branch Prison Band.¹

In 1917 there was very little band activity in Marquette because of World War I. One of the few performances in 1917 was a procession and concert for the departing Army recruits on May 19. The Marquette bands that participated in the May 19, 1917, parade and concert were the Knights of Pythias Band and the Marquette Branch Prison Band.² No other band performances in 1917 were documented.

The Marquette City Band (1907-1930)

Between April and August of 1907 another city band was organized in Marquette. A Mining Journal reporter noted that an experienced trombone player moved into the city and organized a band.³ The newly organized band was financially supported by the Modern Brotherhood of

¹"Fourth O'July," The Mining Journal, July 8, 1916, p. 8.

²"Thousands Saw Patriotic Procession," The Mining Journal, May 19, 1917, p. 1.

³"Plan to Organize a Band," The Mining Journal, April 13, 1907, p. 8.

America, a Marquette fraternal society.¹ The Modern Brotherhood sponsored a benefit dance, which raised \$56.85 for the city band on October 28, 1907. The only 1907 public performance for the new Marquette band consisted of marching in the annual Labor Day parade on September 2, 1907.²

During the summer of 1908 the Marquette City Band ordered new uniforms and equipment. A Mining Journal reporter stated that the dark blue coat was similar to an Army officer's "undress" coat, with a wide band of silk braid up the front, on either edge, and around the neck.³ The uniform also had a Liberati-style cap but was considered by the reporter as "plain but dressy."⁴ The Marquette City Band performed several times during the 1908 summer, including a concert at Lakeside Park in Marquette on July 24, a Marquette firemen's tournament-parade on August 1, and a parade for the Marquette chapter of the Hibernian Society on August 12. In early 1909 the Marquette City Band once again disbanded.

¹"Dance for the Band," The Mining Journal, October 19, 1907, p. 1.

²"City Joins in Big Labor Celebration," The Mining Journal, September 7, 1907, p. 1.

³"New Uniforms Ordered," The Mining Journal, July 25, 1908, p. 1.

⁴Ibid.

During October of 1909 a Mining Journal reporter stated, "the old Marquette City Band has been reorganized by A. G. Cherney."¹ The band held its first meeting in a rented room on South Front Street, downtown Marquette, on October 7, 1909.² The new Marquette City Band, composed of twelve musicians, was reorganized as a band and orchestra, both used at winter dances. At the winter dances the band played the "two-steps" while the orchestra played the "waltzes."³

In 1910 the Marquette City Band elected officers on January 15, and made arrangements to play a dance on February 4.⁴ In addition to the dance of February 4, 1910, the band played on the Memorial Day program of May 30 and also performed a concert at Presque Isle Park on July 12. The July 12 concert was the last Marquette City Band performance of 1910.

In August of 1911 the Marquette City Band once again reorganized. A Mining Journal reporter wrote that several members of the "once famous Our Boy's Band" had

¹"Band Reorganized," The Mining Journal, October 9, 1909, p. 1.

²Ibid.

³Ibid.

⁴"Meeting of City Band," The Mining Journal, January 15, 1910, p. 8.

joined the new Marquette City Band.¹ The new Marquette City Band, composed of eighteen players, was directed by Henry Ragusette.² During the next seven years (1911-1917) the Marquette City Band performed at four parades and several concerts in Marquette. No other performances of the band were documented.

1918-1919, The Marquette City Band Gets City Support

During 1918 the Marquette City Band was reestablished in the city, received monetary support from the City of Marquette, and performed several engagements. The first performance in 1918 was a concert on Memorial Day, May 30.³ At the Memorial Day concert the Marquette mayor presented gifts of appreciation to the Marquette City Band's drum major and director. The drum major, George Hager, was presented with a white fur drum major's cap, and the director, J. M. Longyear, was awarded an ebony director's baton.⁴

In May of 1919 a series of editorials in The Mining Journal garnered support of Marquette's City Band.

¹"City Brevities," The Mining Journal, August 26, 1911, p. 8.

²Ibid.

³"Memorial Day to be Observed," The Mining Journal, May 25, 1918, p. 1.

⁴"High Tribute Paid," The Mining Journal, June 1, 1918, p. 1.

Editor Russell stated that the city had subsidized the band in 1918 in the amount of \$600.¹ Russell professed that the only way Marquette could have a good band was to subsidize a band.² During 1918-1919 there were simply not enough engagements to make the band profitable without subsidization. The editorial of May 17, 1919, evidently influenced members of the Marquette City Commission, because the city budgeted \$1,000 for the band.³ In addition support of the band the Marquette mayor stated that he would chair a committee to raise an additional \$2,500 for the band.⁴ Russell also stated that the subsidy for the band was necessary because the band members only received a small stipend for performances.⁵ For example, during 1919 the members received only \$2.00 per concert or (on a work day) an amount of money equal to their work scale.⁶ The mayor's drive to raise funds for

¹James Russell, "Support the Band," The Mining Journal, May 17, 1919, p. 4.

²Ibid.

³"City Buys \$1,000 Worth of Music," The Mining Journal, May 20, 1919, p. 3.

⁴Ibid.

⁵Ibid.

⁶Ibid.

the band ended in June 1919 with \$1,500 having been collected from Marquette residents.¹

In early 1919 World War I ended and many Upper Peninsula military units returned home. On May 28, 1919, the Marquette City Band met and played for returning military personnel in Menominee, Michigan.² Several days later the Marquette City Band performed a concert/parade on Memorial Day, May 30, 1919.³ Music played by the band at the Memorial Day concert consisted of the compositions America, America the Beautiful, and The Star Spangled Banner.⁴ The final 1919 performances of the Marquette City Band were two parades, one military and one civic, for the Marquette Fourth of July Celebration.⁵

The Marquette City Band (1920-1928)

During the years 1920 and 1921 the Marquette City Band participated in, and performed for, parades and concerts. In addition, during both years the band sponsored

¹"Funds for the Band," The Mining Journal, June 7, 1919, p. 10.

²"Entire City to Cheer," The Mining Journal, May 28, 1919, p. 10.

³"Notable Program Honored the Dead," The Mining Journal, May 31, 1919, p. 10.

⁴Ibid.

⁵"City Is Ready for Victory Celebration," The Mining Journal, July 3, 1919, p. 12.

dances (beginning in June and ending in late August) at the Presque Isle Park Pavillion. For example, in 1920 the Marquette City Band hired different orchestras to provide music for each dance they sponsored. Orchestras hired for the 1920 dances sponsored by the band included Christian's Orchestra, the Cloverland Five, and Mrs. Whitman's Orchestra.¹

In 1920 the Marquette City Band performed at three county celebrations, including the Marquette Memorial Day parade on May 30,² the Marquette County Historical Pageant at Teal Lake, Michigan, on July 4,³ and the annual Marquette parade/concert for Labor Day on September 6.⁴ Other 1920 performances included five well-attended concerts at Presque Isle Park, or Lakeside Park, during the summer months.

During 1921 the Marquette City Band performed fewer times than in 1920. The 1921 performances included a Marquette concert/parade on Memorial Day, May 30,⁵ and

¹"Island Dances," The Mining Journal, June 5, 1920, p. 2.

²"Program Complete for Memorial Day," The Mining Journal, May 29, 1920, p. 2.

³"Community Celebration," The Mining Journal, July 3, 1920, p. 3.

⁴"Big Celebration Expected Monday," The Mining Journal, September 4, 1920, p. 12.

⁵"Plans Complete for Memorial Day," The Mining Journal, May 24, 1921, p. 3.

a parade at a firemen's tournament in Negaunee, Michigan, on July 15, 1921.¹ For the firemen's tournament the Marquette City Commission allocated \$150 to be used for the band's travel expenses.² The only other 1921 performances for the band were occasional concerts at Presque Isle Park during the summer months.

During the winter of 1922 the Marquette City Band rehearsed regularly in preparation for the summer performances.³ The first summer performance, on Memorial Day, May 30, 1922, consisted of a parade followed by ceremonies at the Marquette Opera House. At the Opera House ceremonies, the Marquette City Band played patriotic music for the opening and closing.⁴ An additional summer performance, a June 2, 1922, concert to raise money for new uniforms, was given at the Northern Normal School auditorium, drew a large crowd, and included the following selections:

¹"City Brevities," The Mining Journal, July 12, 1921, p. 2.

²Ibid.

³"Marquette City Band," The Mining Journal, May 3, 1922, p. 12.

⁴"Plans Completed for Memorial Day," The Mining Journal, May 29, 1922, p. 8.

Marquette City Band Program¹
June 2, 1922

Overture....."Scenes from Operaland"...Hayes
"Swedish Love Song"...(vocal solo).....Harsey
Overture....."Poet and Peasant".....V. Suppe
Song....."Over the Sea".....Petrie
(vocalist)
Song....."Carrissima".....Penn
(vocalist)
Overture....."Empyrean".....Hayes
Song....."Until".....Sanders
(vocalist)
French Dialogue.....Peter White
(reading)
Song....."A Birthday".....Huntington
Selection....."Il Trovatore".....

Other 1922 summer performances for the Marquette City Band included weekly Sunday afternoon outdoor concerts at Presque Isle Park. The final 1922 Presque Isle outdoor concert occurred on July 23 and consisted of the following selections:

Marquette City Band Program²
July 23, 1922

March....."Insurgents".....Atherton
Overture...."The Bandmen's Delight".....Skogg
Fox Trot...."Ten Little Fingers and
Ten Little Toes".....Schuster
Overture..."Scene from Operaland".....Hayes
March....."Student Spirit".....Wendland
Waltz....."Eleanor".....Huff

¹"Concert by Band Will Draw Crowd," The Mining Journal, June 1, 1922, p. 3.

²"Band Concert Sunday," The Mining Journal, July 22, 1922, p. 3.

Overture...."Atogether Boys".....Waggoner
 Waltz....."Chiquita".....Barnard
 March....."The Charge of the Lancers"....Blakley

The years 1923-1925 were a period of declining activity for the Marquette City Band. The band performed for the annual Marquette Memorial Day parade, each of the three years, and a parade sponsored by the Knights of Columbus on May 31, 1925.¹ There were no performances of the Marquette City Band during the years 1926-1928.

The Marquette City Band's Renaissance (1929-1930)

In April of 1929 a series of Mining Journal editorials by Frank Russell outlined an issue regarding a proposed reorganization of a Marquette City Band. The issue consisted of a tax question that Marquette's citizens would vote on. The voters had to decide whether the City Commission had authorization to appropriate city money for the maintenance of a city band.² The Marquette citizens voted in favor of the issue, and subsequently the City Commission began a search for a new band director.³

¹"Parade to Start K. of C. Gathering," The Mining Journal, May 26, 1925, p. 4.

²Frank Russell, "Bond Project, Band Matter to Bring Out Vote," The Mining Journal, April 1, 1929, p. 2.

³Frank Russell, "Band Money," The Mining Journal, April 1, 1929, p. 6.

On April 30, 1929, Martin Johnston was hired to direct the new city band and the local high school band.¹ Martin recruited and rehearsed the new city band through mid-June of 1919. Rehearsals and sectionals were given on Monday and Wednesday of each week until the first public concert of June 15, 1929.² During 1929 the Marquette City Band's instrumentation consisted of the following: one piccolo, nine clarinets, six saxophones, seven cornets, five French horns, three baritones, two basses and four percussion.³

The June 15, 1929, concert by the Marquette City Band was reviewed by a reporter for The Mining Journal. The reviewer stated that the band displayed amazing sound for two months of rehearsals.⁴ The reviewer also wrote that the band performed the concert with "good tonal quality, a fine sense of rhythm, and a spirited rendition of the marches."⁵ The June 15, 1929, program was listed in The Mining Journal as follows:

¹"Bandsmen Show Hostility to City Fathers," The Mining Journal, May 1, 1929, p. 2.

²"Hooray! City Band to be Heard for the First Time, Sunday," The Mining Journal, June 14, 1929, p. 6.

³"Island Concert," The Mining Journal, August 31, 1929, p. 8.

⁴"City Band's First Concert Delighted Big Crowd on Sunday," The Mining Journal, June 17, 1929, p. 6.

⁵Ibid.

Marquette City Band Program¹
June 15, 1929

March....."The Victors".....Louis Elbel
Overture....."Western World".....Ed Chenette
Song Poem....."Mighty Lak a Rose".....E. Nevin
March....."On the Mall".....E. Goldman
Song....."Lassie O'Mine".....Ed Walt
Operatic Selection..."My Heart at Thy Sweet
Voice" (from Samson
and Delilah).....Saint-Saens
March....."Washington Post".....Sousa
Popular Selection..."Dream Train and
Sweethearts on Parade".....
Concert March....."War March of the Priests"
(from Athalia).....Mendelssohn
The Star Spangled Banner.....F. Scott Key

During 1929 the Marquette City Band performed programs each Sunday during July. On July 13, 1929, the band played a concert of light and popular selections. The concert was listed in The Mining Journal as follows:

Marquette City Band Program²
July 13, 1929

March....."America's Finest".....J. S. Zamecnik
Overture....."Bohemian Girl".....M. W. Balfe
Sacred....."Largo".....G. F. Handel
Song....."O' Sole Mio".....di Capria
Popular Selections:
"Underneath the Russian Moon"
"From Sunrise to Sunset"

¹"Hooray! City Band to be Heard for the First Time, Sunday," The Mining Journal, June 14, 1929, p. 6.

²"Sunday Concert Features Popular Selections," The Mining Journal, July 13, 1929, p. 8.

March....."Greeting to Bangor".....R. B. Hall
 Musical comedy..."Kiss Me Again".....Victor Herbert
 March....."Second Regiment".....R. B. Hall
 Tone Poem..."Hope Eternal".....Zamecnik
 The Star Spangled Banner.....F. Scott Key

The final Marquette City Band concert of 1929 was an August 17 program of music requested by Marquette residents.¹ The Marquette residents requested selections including The Belgium National Anthem, the march--Kiwanians, the overture--Finlandia, and arrangements of 1920's popular songs.²

By 1930 the Marquette City Band had become a concert band that marched in an occasional local parade. The 1930 concert schedule consisted of weekly concerts, beginning on June 28, 1930, and ending on August 30, 1930. On these 1930 concerts director Martin Johnston programmed a variety of music which included marches, semi-classical selections, and arrangements of popular tunes. The final concert of the Marquette City Band's 1930 schedule consisted of the following compositions:

¹"City Band to Play Many Interesting Numbers Sunday," The Mining Journal, August 16, 1929, p. 6.

²Ibid.

Marquette City Band Program¹
August 30, 1930

Triumphal March..."Pretorian Guard"...Fred Luscomb
Overture to the Opera.."Il Guarnay"...A. Carlo Gomez
Moment Musical.....Franz Schubert
"To a Wild Rose" (from the suite
Woodland Sketches)..Edward MacDowell
American Sketch..."Down South".....W. Myddleton
"My Heart At Thy Sweet Voice".....Saint-Saens
Grand March.....Matthew Lake
March....."Anchors Aweigh"..Charles Zimmerman
Song of India.....Rimsky Korsakov
March of the Illini.....Harry Alford
Stein Song (University of Maine).....Jessie Deppan
Xylophone Solo.....
Radiant Overture.....W. H. Kiefer
The Star Spangled Banner.....F. Scott Key

Summary

The Bands' Functions

During the period 1907-1930 the Marquette bands' functions changed from a parade/concert/dance orientation to that of a strictly concert orientation. For example, in the early part of the period (circa 1910), the Marquette bands--Our Boy's Band, Hanck's Drum Corps, and the Marquette Finnish Band--performed mainly in parades, for dances, and also played an occasional concert. By

¹"Bandsmen Prepare Special Program for Last Concert," The Mining Journal, August 30, 1930, p. 8.

1915 other Marquette bands; i.e., the Merchant's Concert Band, were organized for the purpose of performing concerts.

The Marquette City Band also underwent a change from a parade/dance function to a concert function during the period 1907-1930. After the Marquette City Band was re-organized in 1929 the function became strictly a concert orientation. In addition to performing concerts the Marquette City Band marched in an occasional parade; however, the function of the band remained a predominately concert orientation.

Instrumentation

The Marquette bands' (1907-1930) instrumentation changed from a brass emphasis (1909) to an equally weighted woodwind/brass emphasis (1929). This change, as was the case in past studied periods, was a result of the bands' functions. The early bands, utilized mainly for parades, dances, or picnics, usually had a higher percentage of brass. The higher percentage of brass was due to the better projection qualities of the brass instruments.

By 1929 the Marquette City Band, utilized predominately for concerts, had equal numbers of brass and woodwind instruments. From the calibre of music performed, there was an indication that the musicians had to perform much like symphonic players--not like marching band

musicians. The contemporary "concert band" instrumentation was being used in the Marquette City Band in 1929 and 1930.

Performed Music

The music performed by the Marquette bands was also a direct result of the bands' functions. The early bands usually performed marches, arrangements of classics, and dance music, while later bands performed fewer marches, more popular arrangements, and more arrangements of classics. The early bands' brass predominance limited the kind of arrangements that the bands could perform. By 1929 the Marquette City Band had changed to an equal weighted instrumentation (brass/woodwind) and thus was able to perform many more symphonic-type arrangements. The Marquette bands in the later part of the studied period (1907-1930) performed a greater variety of music that was more difficult than the music of early bands.

CHAPTER VII
SUMMARY, CONCLUSIONS AND IMPLICATIONS

SUMMARY

As indicated before, the major purpose of the study was to provide a written history of all bands in Marquette, Michigan, 1866-1930.

Throughout the dissertation the following research questions were answered.

1. What bands were organized in Marquette, Michigan, during the period 1866-1930?
2. What was the instrumentation of the Marquette bands?
3. For what functions did the bands perform?
4. What compositions did the bands perform?

Within the study a listing of the bands' musical programs and places of performance was included. Photographs of several bands were also included in the study.

The method was one of historical analysis of primary/secondary literature and research documents. The Mining Journal (Marquette, Michigan) was the major source for the study.

The data were collected by (1) a methodical search through the local newspaper, The Mining Journal (1845-1930); (2) an analysis of photographs of several Marquette

bands during the period 1866-1930; and (3) a survey of local historical books, magazines and documents.

The study consisted of (1) a review of significant historical literature on the city of Marquette; (2) a historical account of the United States' band movement; and (3) a chronological documentation of the bands that were organized in Marquette during the period 1866-1930, the functions for which the Marquette bands performed, the instrumentation of the Marquette bands, and the music performed by the bands.

The study revealed that Marquette had a rich band history 1866-1930. The twenty bands that were organized in Marquette during the studied period fulfilled a need in the community life of the residents by (1) providing musical entertainment before the invention of the phonograph or radio; (2) providing entertainment for visitors to Marquette; (3) providing winter entertainment for the residents; and (4) performing music for social events, excursions, and municipal celebrations and/or parades. The findings of the study further supported the theory by Goldman that the development of the band in the United States proceeded along roughly parallel lines, in that the Marquette bands were influenced by the large city bands' functions, instrumentation and performed music.

The Bands' FunctionsMarquette's Bands

During the period 1866-1930 the Marquette bands' functions gradually changed from a parade/dance/social orientation to a concert orientation. For example, in the 1870's and 1880's bands such as the Marquette German Brass Band or the Marquette Cornet Band played for social events including train excursions, dances, picnics and local parades. In addition to the performances for social events, the bands of the 1870's and 1880's also played an occasional concert.

By the 1890's the Marquette bands still played for social events, but had begun to perform more of a concert function. For example, during the 1890's the Marquette City Band performed regular concerts on hotel balconies and local bandstands.

By the early 1900's bands such as the Cadet Greys performed frequently at dances, played concerts, and marched in many parades. Dances during the 1900's were popular events and band music was the "rage" in America.

During the period 1907-1914 Marquette's bands; e.g., Our Boy's Band and the Marquette Finnish Band, played primarily for parades or social events. By 1915 other Marquette bands; e.g., the Merchant's Concert Band and the Liberty Hall Band, had performed many concerts in addition to local parades.

In the 1920's the Marquette City Band had almost stopped performing for dances and picnics, since local orchestras had begun providing music for those functions. The Marquette City Band's major function during the 1920's was a concert/parade orientation.

By 1929 the Marquette City Band's function had changed to primarily a concert orientation. During 1929 the band performed many summer concerts, the programs of which provided a variety of musical styles to the audiences. During 1929-1930 the summer concerts by the Marquette City Band were considered as the major function of the band.

Comparison to the United States' Band Movement

From the 1860's to the 1930's the bands' popularity in the United States increased, due primarily to the fact that other entertainment modes (radio, recordings) had not become widespread. Throughout the United States the bands' function was providing music for concerts, dances, parades, picnics, and other social activities.

The band trend in Marquette, Michigan, essentially followed the lead of the larger city bands in that the Marquette bands provided music for similar functions. The Marquette bands, however, were somewhat behind the national movement of bands, probably because of the geographical location of the Upper Peninsula of Michigan,

the Upper Peninsula's weather, and transportation into the Marquette region.

Instrumentation

Marquette's Bands

During the period 1866-1930 Marquette's bands underwent substantial change. The Marquette bands in the 1800's; i.e., the German Silver Cornet Band, the Queen City Cornet Band, and the early Marquette City Band, had mostly brass instrumentation, but by 1909 other Marquette bands such as the Marquette Finnish Band utilized some woodwind instruments. Gradually during the period 1910-1928 other Marquette bands added woodwind instruments to their ensembles. Subsequently, in 1929 the Marquette City Band's instrumentation consisted of an equal number of woodwind and brass instruments. The balance between brass and woodwind instruments was necessary because of the symphonic nature of the concert literature. In other words, most concert literature required the performance of orchestral-type instruments.

Comparison to the United States' Band Movement

The average small town band in the United States during the 1890's had approximately twenty-five percent woodwinds, sixty-three percent brass, and twelve percent percussion. In contrast the Marquette bands of the 1890's had mostly brass and percussion instruments. Woodwinds

only began to be used in the Marquette bands about the year 1909.

As was indicated in The Review of the Literature and Research, there was a change in the United States from a brass-oriented band to an equally balanced woodwind-brass instrumentation. This change occurred about the year 1900, but Marquette did not completely make the change until 1929, with the appearance of the concert-oriented Marquette City Band. The reason that Marquette's bands did not make the change until 1929 was that the Marquette bands' function was primarily marching. The 1929 instrumentation of the Marquette City Band is similar to the 1889 average band instrumentation of the United States (see page 22). The Marquette bands underwent changes similar to those of the United States' band movement, but substantially later.

Performed Music

Marquette's Bands

The music that the Marquette bands played during the period 1866-1930 was determined by the band's primary function. The bands that functioned as marching units performed marches and spirited tunes, while concert-oriented units performed many different styles of music.

In 1888 the Marquette City Band performed music for dances that included quadrilles, schottisches, polkas, galops, and waltzes. Also in 1888 the Marquette City

Band performed a concert programmed with arrangements of sacred selections, arrangements of the "classics," and hymn tunes. By 1890 the Marquette City Band performed concerts filled with marches, dance tunes, and popular selections.

During the early 1900's the Marquette bands programmed more of a variety of music on their concerts. The Marquette bands' concerts included overtures, patriotic selections, and popular tunes, as well as dance music or marches. The variety in programming as established in the early 1900's continued through 1930, as was evidenced by the Marquette City Band's 1930 programs. These programs included marches, arrangements of "classics," solos (different instruments), and overtures. During 1866-1930 the Marquette bands supplied the citizens of the city with music appropriate to the function for which the band performed.

Comparison to the United States' Band Movement

Although the Marquette bands were somewhat behind the United States' Band Movement (as regards functions or instrumentation), the bands programmed music similar to other American bands during the period 1866-1930. The Marquette bands and the larger concert bands of the 1860's to 1890's played dance music, arrangements of "classics," and popular tunes. The Marquette bands also followed the

United States trend in performing patriotic tunes, marches, and intricate transcriptions of operatic works.

The large city bands influenced the programming tendency of the Marquette bands, especially in regard to the arrangements of the "classics." The programming tendency of all United States bands during the period 1866-1930 influenced the public school music programs as well as city bands that function today.

Implications

The city of Marquette, Michigan, had a rich band history during the period 1866-1930. The more than twenty bands that were organized in Marquette during the studied period fulfilled a need in the music l life of the residents. The Marquette bands fulfilled the needs ✓ of the residents by providing musical entertainment before many modern musical developments; e.g., the phonograph or the radio, were commonly used. The bands also provided necessary entertainment for summer visitors to Marquette (Marquette was a summer recreation area). In addition, bands performed for a variety of functions during the long winter months. Other needs fulfilled by the Marquette bands during the period 1866-1930 included providing music on excursions for different organizations and playing many municipal celebrations or parades.

The theory that "the development of the band in the United States proceeded along roughly parallel

lines"¹ was generally supported by the present research. The Marquette bands were influenced by the large city bands in regard to the bands' functions, instrumentation, and music performed. Although the present research indicated that Marquette was several years behind the national band movement, the trend set by the large professional city band was directly followed.

Additional Research

Within the contents of the present study there were several implications for additional research. The City of Marquette not only had a rich band history but also a rich orchestral history. Many orchestras flourished in Marquette during the period 1866-1930. These Marquette orchestras would provide a subject for additional local research.

Many cities and towns in the Upper Peninsula of Michigan had bands which performed in the Marquette area during the period 1866-1930. A study of the bands in one or more of these cities would provide an avenue for additional research, as well as a basis for comparison to the present research. A comparison to the present research would provide a framework for a regional band history. Lastly, a comparison of the present research on the

¹Richard Franko Goldman, The Concert Band (New York: Rinehart and Company, Inc., 1946), p. 54.

Marquette bands to other cities or towns within the United States would provide additional factual support for the Goldman theory of the parallel development of bands in the United States.

APPENDIX

DEFINITIONS OF SELECTED DANCES PERFORMED BY THE MARQUETTE BANDS

Cakewalk

An elaborate dance step, with a strutting motion, formerly performed by blacks in the South, competing for the prize of a cake.

Galop

A quick round dance of the mid-nineteenth century, executed with many changes of steps and hopping movements.

Grand March

A processional dance of the late nineteenth century, performed by numerous couples in a long line. The grand march is usually the opening dance of an evening of dancing.

Lancers

A nineteenth century variation of the quadrille.

Polka

A Bohemian dance in quick duple meter and characteristic rhythms. The polka originated about 1830 in Bohemia and soon spread to Europe and the Americas.

Quadrille

A French dance of the early nineteenth century, performed by two or four couples moving in a square.

Schottische

A round dance of the mid-nineteenth century in the character of a slow polka. The schottische was known in England under the name "German Polka."

Two-step

A ballroom dance consisting of two side-to-side motions. Music for the two-step is usually in 2/4 time.

Virginia Reel

The American version of a dance performed by two or more couples, standing in a circle.

Waltz

A dance in moderate triple time, which developed from an Austrian peasant dance, the Ländler, circa 1800.

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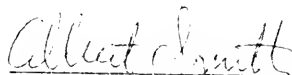
BIOGRAPHICAL SKETCH

The author, Jerrold M. Michaelson, a native of Welch, West Virginia, was born on December 4, 1946. His education includes public school education in Lakeland, Florida; a Bachelor of Music Education degree at Florida State University (1968); a Master of Education degree at the University of Florida (1974); and the Ph.D. degree at the University of Florida (1981) specializing in the teaching of college music history and literature.

During his career Mr. Michaelson has served as Instructor of Percussion at Hillsborough Community College, Tampa, Florida; Director of Bands/Instructor of Percussion at The University of Tampa, Tampa, Florida; and Director of Bands at Northern Michigan University, Marquette, Michigan.

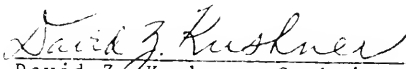
Mr. Michaelson's articles have appeared in major music publications and he has served widely as an adjudicator and clinician. His professional affiliations include the College Band Directors Association, American Musicological Society, American Association of University Professors, the Percussive Arts Society, Phi Mu Alpha and Kappa Kappa Psi.

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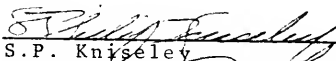
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Associate Professor of Instructional
Leadership and Support

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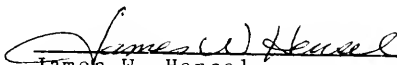
David Z. Kushner, Cochairman
Professor of Music

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S.P. Knyselev
Professor of Music

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James W. Hensel
Professor of Instructional Leadership
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Phyllis E. Dorman
Professor of Music

This dissertation was submitted to the Graduate Faculty of the Division of Curriculum and Instruction in the College of Education and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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